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A SERIES OF TEXTBOOKS FOR PERSONS ENGAGED IN THE ENGINEERING PROFESSIONS AND TRADES OR FOR THOSE WHO DESIRE INFORMATION CONCERNING THEM. FULLY ILLUSTRATED AND CONTAINING NUMEROUS PRACTICAL EXAMPLES AND THEIR SOLUTIONS

SHOW-CARD WRITING
SHOW-CARD DESIGN AND ORNAMENT
LETTER FORMATION
PEN LETTERING
SUPPLEMENTARY ALPHABETS
AIR-BRUSH SHOW-CARDS

SCRANTON
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PREFACE

The International Library of Technology is the outgrowth of a large and increasing demand that has arisen for the Reference Libraries of the International Correspondence Schools on the part of those who are not students of the Schools. As the volumes composing this Library are all printed from the same plates used in printing the Reference Libraries above mentioned, a few words are necessary regarding the scope and purpose of the instruction imparted to the students of—and the class of students taught by—these Schools, in order to afford a clear understanding of their salient and unique features.

The only requirement for admission to any of the courses offered by the International Correspondence Schools, is that the applicant shall be able to read the English language and to write it sufficiently well to make his written answers to the questions asked him intelligible. Each course is complete in itself, and no textbooks are required other than those prepared by the Schools for the particular course selected. The students themselves are from every class, trade, and profession and from every country; they are, almost without exception, busily engaged in some vocation, and can spare but little time for study, and that usually outside of their regular working hours. The information desired is such as can be immediately applied in practice, so that the student may be enabled to exchange his present vocation for a more congenial one, or to rise to a higher level in the one he now pursues. Furthermore, he wishes to obtain a good working knowledge of the subjects treated in the shortest time and in the most direct manner possible.

In meeting these requirements, we have produced a set of books that in many respects, and particularly in the general plan followed, are absolutely unique. In the majority of subjects treated the knowledge of mathematics required is limited to the simplest principles of arithmetic and mensuration, and in no case is any greater knowledge of mathematics needed than the simplest elementary principles of algebra, geometry, and trigonometry, with a thorough, practical acquaintance with the use of the logarithmic table. To effect this result, derivations of rules and formulas are omitted, but thorough and complete instructions are given regarding how, when, and under what circumstances any particular rule, formula, or process should be applied; and whenever possible one or more examples, such as would be likely to arise in actual practice—together with their solutions—are given to illustrate and explain its application.

In preparing these textbooks, it has been our constant endeavor to view the matter from the student's standpoint, and to try and anticipate everything that would cause him trouble. The utmost pains have been taken to avoid and correct any and all ambiguous expressions—both those due to faulty rhetoric and those due to insufficiency of statement or explanation. As the best way to make a statement, explanation, or description clear is to give a picture or a diagram in connection with it, illustrations have been used almost without limit. The illustrations have in all cases been adapted to the requirements of the text, and projections and sections or outline, partially shaded, or full-shaded perspectives have been used, according to which will best produce the desired results. Half-tones have been used rather sparingly, except in those cases where the general effect is desired rather than the actual details.

It is obvious that books prepared along the lines mentioned must not only be clear and concise beyond anything heretofore attempted, but they must also possess unequaled value for reference purposes. They not only give the maximum of information in a minimum space, but this information is so ingeniously arranged and correlated, and the

indexes are so full and complete, that it can at once be made available to the reader. The numerous examples and explanatory remarks, together with the absence of long demonstrations and abstruse mathematical calculations, are of great assistance in helping one to select the proper formula, method, or process and in teaching him how and when it should be used.

The subject of Show-Card Writing is treated in this volume in the most thorough and practical manner. Every method given is consistent with up-to-date practice. Nothing has been omitted that will thoroughly equip the card writer and give him a practical knowledge of every detail in the preparation of plain and fancy show-cards. The work is profusely illustrated, the half-tone engravings being reproductions from artistic show-cards prepared especially for this work. The plates of alphabets comprise all styles of letters used by leading card writers, and are those most suitable for plain as well as ornamental cards. The colored plates exemplify the use of transparent water colors as used on white cards, and opaque water colors as applied to black and dark-colored cards. These plates also illustrate shading, letter face treatment, and blending.

The method of numbering the pages, cuts, articles, etc. is such that each subject or part, when the subject is divided into two or more parts, is complete in itself; hence, in order to make the index intelligible, it was necessary to give each subject or part a number. This number is placed at the top of each page, on the headline, opposite the page number; and to distinguish it from the page number it is preceded by the printer's section mark (§). Consequently, a reference such as § 16, page 26, will be readily found by looking along the inside edges of the headlines until § 16 is found, and then through § 16 until page 26 is found.

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67B

CONTENTS

	Section	Page
Show-Card Writing		
Materials Used	1	1
Colors	1	5
Brushes	1	15
Cardboards	1	17
Elements of Lettering	1	18
Shading	1	22
Letter-Face Lighting and Shading	1	25
Classification of Letters	1	27
Treatment of Letters	1	34
Brush Work	1	38
Striping	1	38
Lettering	1	42
Methods and Application	1	45
Various Treatment of Letters	1	49
Modifications of Letters	1	52
Relief Letters	1	57
Beveling	1	58
Mounting	1	61
Manifolding	1	62
Store and Window Signs	1	66
Punctuation	1	73
Price List of Show-Cards	1	76
Show-Card Design and Ornament		
Elements of Design	2	1
Simple Figures	2	2
Inscription Designing	2	20
Plain Ornament	2	29

Show-Card Design and Ornament—*Continued*	*Section*	*Page*
Relief Ornament	2	35
Flowers	2	42
Birds	2	49
Applied Design	3	1
Forms Used in Card Writing	3	1
Composition of the Design	3	10
Various Designs	3	15
Price Tickets	3	40
Inscriptions for Show-Cards	3	47
Attached Decorations	3	53
Letter Formation		
Freehand Alphabets	4	1
Plate, Title: Brush-Stroke Letters	4	1
Plate, Title: Condensed Egyptian	4	6
Plate, Title: Antique Egyptian and Lower Case	4	11
Plate, Title: Heavy Egyptian	4	12
Plate, Title: French Roman	4	14
Plate, Title: Roman	4	17
Plate, Title: Transparent Color Work	4	21
Plate, Title: Pen Lettering	4	23
Plate, Title: Air-Brush Script	4	25
Plate, Title: Half Script	4	27
Plate, Title: Script	4	29
Plate, Title: Opaque Water-Color Work	4	31
Pen Lettering		
Pens	5	1
Inks	5	6
Card and Paper Stock	5	8
Pen Alphabets	5	10
Inscriptions	5	21
Supplementary Alphabets		
Freehand and Mechanical Alphabets	6	1
Air-Brush Show-Cards		
Air Brushes	7	1

Air-Brush Show Cards—*Continued*	*Section*	*Page*
Air Compressors	7	4
The Hand Piece	7	8
Air-Brush Inks	7	10
Air-Brush Alphabets	7	11
Examples of Air-Brush Show-Cards	7	17

SHOW-CARD WRITING

MATERIALS USED

INTRODUCTION

1. Attractive show-cards are among the most important advertising mediums used by the progressive merchant. At one time, store windows were considered valuable merely for lighting purposes. The multiplicity of panes, the height of its floor, and its congested space (for it only had a front exposure) made the window of little value as a medium for attracting the attention of passers-by. But conditions have changed until now the show window has become one of the most important features of the store and competition has brought into play every known means for attracting attention to the character of the goods displayed therein. Prominent among the eye-attracting devices are signs that call special attention to the quality and price of the goods displayed. As these signs must be prepared on inexpensive material, in order that they may be frequently changed, nothing is more suitable or productive of better results than the show-card.

2. While these cards may be executed by a novice, to produce the best results they should be as artistic and attractive as possible. To accomplish this the card writer must be familiar with every form of letter that may be employed besides being able to use every novelty in design, arrangement, and artistic embellishment known to modern practice. It is the purpose of this Course, therefore, so to prepare those having the show

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window in charge, or those desiring to undertake this class of work, that they may thoroughly master every branch of the subject. It aims to give them a practical knowledge of show-card and inscription designing in every detail, and of every form of alphabet best adapted for use in show-cards, window signs, interior banners, and all other work coming within the province of the card writer. This information is arranged progressively, beginning with instruction in colors, brushes, etc., a knowledge of which is necessary before beginning drawing or freehand lettering. The subject of designing is introduced when sufficient progress has been made that this knowledge may be applied to practical use.

Proficiency in show-card writing, however, is acquired only by constant practice. In no other way can the hand become skilled in performing work or the eye trained to equalize space, measure distances, and proportion objects. Speed and skill are acquired only as all the details of the art are mastered and all the elements that enter into the work are understood.

3. To do good work, the first requisite is a good, steady light; this should fall on the work from above and to the left of the drawing table. For working in the evening, an incandescent gaslamp is best, but a shade should be used to protect the eyes. The table should be firm and well made and should be slightly inclined (but not more than 10°). It may be easily made by sawing off the front legs of a kitchen table, which may be purchased for about $1.50. Because of its low cost, Manila pattern paper should be used for all practice work.

The complete outfit that is sold with this Course contains:

1 bottle show-card white.
1 bottle show-card black.
1 ¾-ounce bottle waterproof India ink.
1 set of lettering brushes: 5 red sable (riggers) Nos. 3, 5, 7, 9, and 11; 3 Nos. 1, 3, and 5 (Designers) red sables; 1 wash brush No. 2, double end, camel's hair; 3 Nos. 4, 6, and 8 square shaders, camel's hair.
½ dozen sheets of white drawing paper, size 15″×20″.
2 sheets of black drawing paper.
1 show-card writer's T square, 22½″ blade.
1 flat boxwood scale, 12″.

2 ounces of each of the following dry colors: blue, green, orange, lemon, and red.

1 chamois skin.

1 box round writing pens.

1 drafting board, $16\frac{1}{2}'' \times 22\frac{1}{2}''$.

$\frac{1}{2}$ dozen thumbtacks.

1 combination compass.

1 ink-and-pencil eraser.

1 protractor.

1 lead pencil.

1 velvet eraser.

1 box containing 12 pans of water color as follows: new green, light red, burnt sienna, vermilion, crimson lake, gamboge, mauve purple, Prussian blue, sepia, yellow ocher, orange chrome yellow, charcoal gray.

2 water-color dishes.

The contents of the outfit is changed from time to time, whenever it is thought that some article is better suited to the work than one that the outfit then contains.

4. Directions for Using Outfit.—Waterproof India ink should always be used for outlining letters that are to be filled in. Should water color be placed over lettering or outlining done with ink that is not waterproof, the ink will rub up and flow into the color, thus ruining both. Bissell, mark-a-line, and letterine black are not waterproof but they may be used for practice work and for the plain black lettering plates that are to be sent in to the Schools for correction.

Red-sable brushes (riggers) are used for outlining letters or for plain lettering. Designers brushes (the ones with the tapering handles) are used in applying water colors in designing; they are also used in filling in and shading the letters. The double-end wash brush is indispensable in water colors on large areas; such as filling in panels, ribbons, etc. The camel's-hair brushes, known as *B square shaders*, are used extensively for one stroke letters, or for shading letters. The brush naturally takes a chisel shape when "broken in" and may be made more chisel shaped by cutting away a few hairs on both flat sides of the brush. The show-card writer uses this brush for all rapid lettering, as many styles of letters are made with a single stroke of the brush.

The drawing paper includes two printed sheets to be traced with the brush and show-card black, either India ink or mark-a-line, the two black sheets, which are to be reserved for the final opaque drawing plate, and four sheets of plain paper, so that work on the alphabets may be started at once. Additional sheets may be ordered from the Technical Supply Company, Scranton, Pa., U. S. A., or from the International Correspondence Schools, Ltd., Kingsway, London, England.

5. When in use the head of the T square should always be kept parallel with the top or left edge of the board.

Dry colors are applied with a chamois skin and must never be mixed with any medium for use in shading or coloring.

The round writing pens, or Soennecken engrossing pens, are used for inscriptions containing much matter; letters may be formed with these pens much faster and better than with a brush. The little brass attachment is called the *fountain*, and slips over the point of the pen so that the point of the pen extends about $\frac{1}{16}$ inch beyond the point of the fountain. The blade being on top of the pen holds between this and the pen a larger quantity of ink than if the pen were used without any attachment. India ink is used in these pens for white cards; for lettering on black or colored cards, show-card white may be used. These pens must be thoroughly cleaned after using.

Water colors are applied by rubbing up a little color in one of the pans, using a clean brush dipped in clear water. The color is then transferred to one of the porcelain dishes where it is thoroughly stirred with the water. By repeating the operation a color of any strength may be secured, or several colors may be mixed together to produce any shade or color desired.

The protractor is used to determine the incline of letters in degrees. In mechanical drawing, the protractor is read from a horizontal base; but in lettering the incline of letters is given to the right or left of a vertical base.

The remaining articles in the outfit are so well known as to need no explanation. As advancement is made in the instruction work, attention will be called more directly to the brushes and tools required for every variety of work.

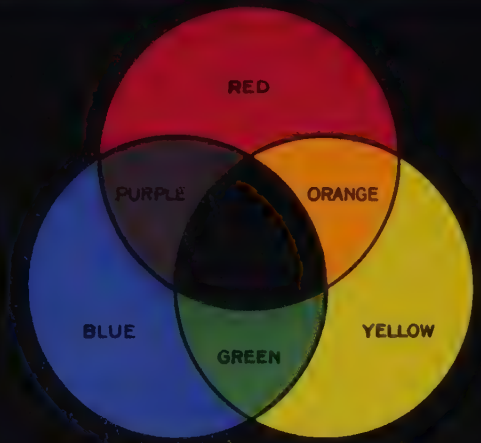
RED
PURPLE
ORANGE
BLUE
GREEN
YELLOW

Fig. 2

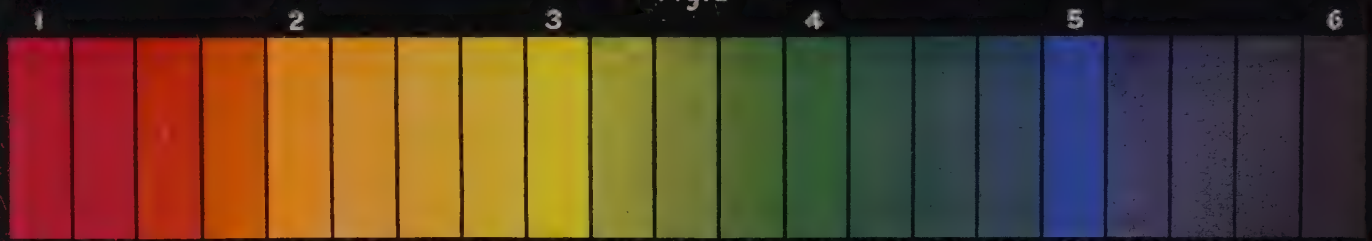
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Fig. 1

COLORS

CLASSIFICATION AND USE

6. There are five general classes into which all colors are divided, as follows: *Primary*, *secondary*, *tertiary*, *semineutral*, and *neutral*. Beginning with the primary, colors fall to a lower order, depending on how closely they are related to this chief or highest order. Combinations of colors of this order produce what are known as secondary, and so on until two colors are equally divided in strength, when they become neutral.

7. The **primary colors** are *red*, *yellow*, and *blue*. By a combination of these three colors the modern color artist, such as the art printer and lithographer, can produce a piece of work in strong and distinct colors, shades, and tints that will show wonderful ingenuity. The combinations of the colors with white and black are almost unlimited in variety. A reference to the color chart, Fig. 2, shows that the combination of any two of the primary colors gives another distinct color.

8. The three **secondary colors** are *green*, *orange*, and *purple*. Yellow and blue mixed together in proper quantities will produce green; yellow and red combined will produce orange; while red and blue will produce purple. It should not be understood that equal quantities of these colors will give the desired shade, nor that any shade of red, blue, or yellow should be classed as primary. In the ideal spectrum, Fig. 1, the colors marked *1*, *3*, and *5* are normal, primary colors.

The strength of manufactured colors differs, some being so intense as to require but the smallest amount to counterbalance, or offset, the color used in connection with it. Among the weak colors are new blue, Naples yellow, emerald green, etc., while some of the colors of greatest strength are Prussian blue, Indian red, orange chrome, etc. When using these latter colors the greatest care must be observed or the strong color will predominate in the mixture.

9. The principal **tertiary colors** are *citrine*, *olive*, and *russet*. They are formed by combining one secondary color with another secondary, or by combining a secondary color with a primary.

10. The **semineutral colors** are *brown*, *maroon*, and *gray*. Although inferior in point of color order to the third class, the colors that compose this class are most important for the place they hold with respect to their practical use. Any color that is combined with black is reduced in the scale of color compounds to an entirely new and distinct series, and to this class belong a great number of our permanent pigments, such as raw umber, raw sienna, sepia, asphalt, etc.

11. The term **neutral,** as applied to colors, means that the color is evenly divided in intensity or prominence between two colors in their proper order, as shown in the ideal spectrum, Fig. 1. A reference to this shows that the neutral colors are marked *RO*, red orange; *YO*, yellow orange; *YG*, yellow green; *BG*, blue green; and *BV*, blue violet.

12. White and Black.—The trade term *color* is applied to every mixture that is used as paint, but technically understood, white and black are not colors. *White* is a combination of all of the prismatic colors, while *black* is in reality the absence of color. Black and white, as pigments, enter into the preparation of colors and shades and form a most important ingredient. By combining white with a strong primary, secondary, or other color, it is possible to graduate these colors from their normal strength to a point where the original color has passed the limits of a shade and become indistinct, when it is termed a **tint.** By the use of black in compounding colors, some may be intensified, while others acquire an entirely different hue. The union of white and black produces slate color, lead color, drab, gray, etc.

13. Pigments.—The term *pigment* is applied to certain kinds of alluvion or other matter with which a vehicle, such as varnish, oil, or turpentine may be added to produce a paint. Mineral pigments are those found in their natural state and comprise a low grade, or the inexpensive colors; such colors as

umber, sienna, ocher, etc. belong to this class. The higher grades of mineral pigments are produced from metallic oxides and are reduced from a metallic state either by treatment with acid or by incineration. Vegetable and animal pigments are limited to one or two colors; bone black and cochineal are important products of the latter class.

Cochineal, which is one of the most brilliant red pigments, consists of the bodies of female insects (*Coccus cacti*), killed and dried by heat. This insect is so small a creature that a pound of cochineal contains the dried bodies of 70,000 cochineals. The insects feed on plants of the cactus family, particularly on that known in Mexico as the napal, which is quite nearly allied to the prickly pear. Besides furnishing a pigment, cochineal is also used by confectioners as a coloring matter for all candies that are to be given a pink or a deep transparent red.

14. Spectrum Colors.—In the color chart, Fig. 1, is shown the ideal spectrum; it contains twenty-four distinct colors. The proportion of color is made equal for reference purposes. Between the red and orange, orange and yellow, yellow and green, green and blue, blue and violet, there are three colors; one of which is neutral while the one on either side of this partakes of the color adjoining it.

15. Blending.—To blend a strong color into white is apparently a simple process, but to accomplish this without showing streaks or brush marks requires much practice and experience in graduating the shades properly so that no distinct shade is prominent. In blending with oil colors, the colors are mixed with boiled linseed oil so that the blending may be done before the color *sets*, or begins to dry. Therefore, driers cannot be used and produce good results.

Blending with water colors is a more difficult operation, as the work must be done before the color has begun to be absorbed in the card or paper. To arrest the absorption, clear water should first be flowed on the surface, then when this has been absorbed the colors to be blended should be flowed on. The blending should be done before the surface dries in any part, but

not while the surface is wet enough to interfere with the application or blending of the colors or shades.

Fig. 3 shows that the blending is arranged on the basis of 100 points; that the shade of color at 50 is equally divided between that of zero and 100; that the medium tint is at 25, and the medium color at 75. This chart will be referred to when it is desired to show the degree of color, shade, or tint when criticizing or offering suggestions on any work. The best brushes to use for blending are those that will deposit the color evenly, and unite the colors perfectly. Therefore, B square shaders and swan quills are generally preferred. Where the area of color is extremely large wide camel's-hair or other soft brushes are used.

HANDLING OF COLORS

16. Harmony and Contrast.—The handling of colors, in the full sense of the word, does not mean simply the knowledge of the many ways in which colors can best be applied to a surface, but involves also a knowledge of the nature of the colors themselves, the effect of the elements on each, and the relations they bear to one another. This relation in colors classifies them as either harmonizing or contrasting with one another. A colorist should understand the result and drying effects of placing one mixture on another, each having as a base an entirely different medium or liquid. All of these details must be considered, and many annoyances and serious complications can be avoided.

Colors are in **harmony** with one another when they partake of the same general effect, such as the chrome yellow and sienna, chrome yellow and umber, or such colors or tints partaking of the red or yellow, called *warm* colors, or those of the opposite nature, which partake of gray, lead color, green, blue, etc., producing colors or tints that are called *cold* in their effect or tone.

17. Colors are in **contrast** when warm and cold colors are used in connection with one another, although all such colors may not be so used without producing a heterogeneous effect, as certain shades of red and green, blue and green, blue and red,

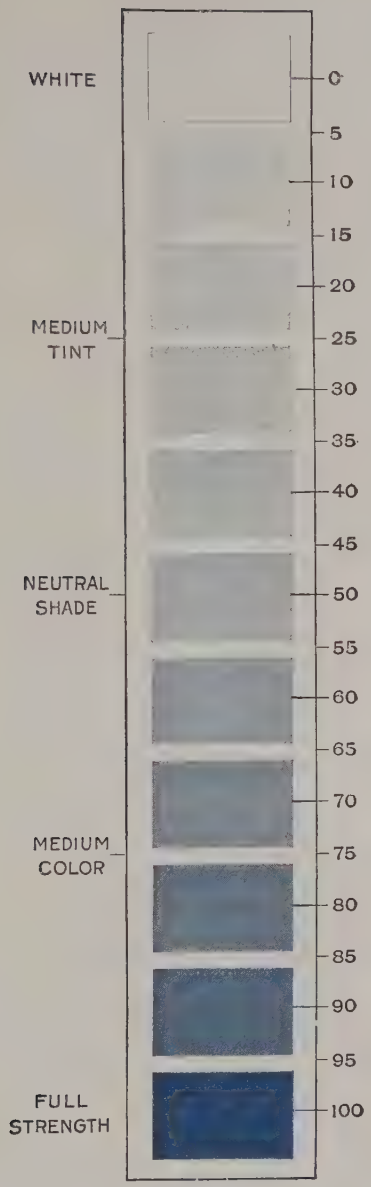

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FIG. 3

etc. are most discordant to the eye when placed close together. Coloring, therefore, is a study that can be mastered only by close observation and experiment. Just as the professional musician produces some combined sounds that thrill us, so the professional colorist produces effects that are beyond the comprehension of the unskilled. More particularly is this true of the coloring displayed by the artist who imitates nature. He may, by the art of coloring, not only deceive the eye but produce combinations that will be most pleasing to it.

18. Colors Used.—White and black may be used almost exclusively in show-card writing, for all practical purposes. Many writers confine their brush work to these in preference to colors, believing that simplicity is the first thing to be observed in advertising, while others seek to attract the eye by colors and every novelty that can be introduced on the show-card. Water colors are used for filling in outlined letters, embellishing the border, coloring designs, striping, shading, and ornamenting the letters.

The card writer often has use for colors and mixtures that are not classified with those known as *pure colors;* the preparation of these depends on his ability to harmonize and contrast colors. A warm neutral color may be formed by mixing water-color black and burnt sienna. Black, colored slightly with green or blue, forms a cold color that makes a pleasing contrast with the former. These are transparent colors, and are used mostly on white show-cards for shading, ornamentation, etc. A variety of opaque colors used for lettering on black or colored cards may be made by placing a quantity of show-card white into a small dish, similar to a sauce dish or saucer and mixing with sufficient of the desired color. The color for this mixing is obtained by wetting the moist water color with a clean brush and water and then dropping the color into the white.

19. Gold color may be obtained by mixing with the white equal quantities of gamboge and orange chrome and a small quantity of vermilion. Opaque green and various shades of blue may be obtained in a similar manner. Orange vermilion is a

good opaque water color for use on black or dark-colored cards; it has excellent covering qualities.

20. In a general way, **flesh color** may be produced by combining Naples yellow, light red, and white, but the proper shading and high lighting of flesh color is accomplished only by the professional colorist. For producing a life-like flesh color, such colors as umber, sienna, blue, black, and green are employed. The natural appearance of the flesh is obtained by glazing with transparent colors and stippling. Sepia, sienna, crimson lake, and charcoal gray, mixed in proper proportions, will serve to shade the index hand or the face of a figure sufficiently accurate for use in show-card writing.

21. Preparation of Colors.—Black and white are used in such large quantities that it is usually more convenient and economical for the letterer to prepare them himself than to be entirely dependent on the manufactured inks. But to obtain the most satisfactory results the beginner should purchase the best white obtainable. Card-writers' white, furnished by the Technical Supply Company, Scranton, Pa., is the best product on the market for this purpose, and is prepared by one of the leading ink manufacturers of our country.

The formula for white is as follows: In a vessel capable of holding 1 pint, mix dry flake white with water until it becomes a thick paste, in quantity not to exceed two-thirds the capacity of the vessel; cover closely and allow this to remain a day or two, then add about ½ fluid ounce of mucilage. The effect of the mucilage is to size the white; that is, to cause it to adhere sufficiently to not rub off after it has been applied to the card surface; it also has the effect of greatly reducing the mixture to a consistency where it may be applied with the lettering brush. If it is necessary to add water, great care should be exercised in thinning, as the white should not only cover well with one coat but it should flow readily from the brush.

22. The color known among letterers as **show-card black** will be found to be one of the best black preparations for card

work. This color flows freely from the brush, is an intense black, and dries with a glossy surface a few moments after the application. It may be prepared as follows: In a vessel that will hold at least ½ pint, put coach black (ground in japan), in bulk, equal to a large English walnut; add three times this quantity of best asphaltum, and about a tablespoonful of best coach japan. Stir until thoroughly mixed, then thin with a small quantity of turpentine until it becomes equal to the consistency of cream, or so that it will flow freely from the brush. Should the black, for any reason, fail to appear a jet black, more coach black may be added, and to give the letters a gloss, or a varnished appearance, the asphaltum is used. This mixture should be kept in a large-neck bottle with a screw-cap or cork top and should always be well shaken before it is used.

When water colors are to be used and flowed over the black letter or lines, India ink, or show-card black should always be used. By so doing the liability of one water color working up into another and resulting disastrously is avoided. Higgins', or the Technical Supply Company's waterproof India ink is a water color that may be used, however, and serve the same purpose as card black.

The preparation known as Bissel's show-card ink is also an excellent mixture, but a letterer should never use in Bissel's show-card ink a brush that has been used in show-card black without first cleansing it thoroughly in turpentine and afterwards with soap and water. While the card-black preparation contains no oil, it is classified as an oil color. Bissel's show-card ink is purely a water-color preparation.

23. Water colors are prepared by thoroughly grinding a pigment to a powder and mixing this with strained honey to a thick putty, after which it is placed in porcelain pans and covered over with waxed paper. Honey prevents the colors from drying or hardening and renders them moist and easily acted on by water. Following is a complete list of water colors, which may also be obtained in oil, put up in collapsible tubes. While the entire list is given a selection of from 12 to 15 colors will serve all purposes.

LIST OF WATER COLORS

Antwerp blue	Emerald green	Olive green
Bister	Flake white	Payne's gray
Blue black	Gamboge	New blue
Blue verditer	Hooker's green, No. 1	Prussian green
Brown ocher	Hooker's green, No. 2	Prussian blue
Brown pink	Indian red	Raw sienna
Burnt sienna	Indigo	Raw umber
Burnt umber	Italian pink	Roman ocher
Charcoal gray	Ivory black	Sap green
Chinese white	King's yellow	Terre verte
Chrome—light	Lampblack	Vandyke brown
Chrome yellow	Light red	Venetian red
Chrome—deep	Magenta	Vermilion
Chrome orange	Mauve	Yellow lake
Cologne earth	Naples yellow	Yellow ocher
Dragon's blood	Neutral tint	

Alizarine crimson	Indian yellow	Scarlet lake
Brown madder	Mars yellow	Scarlet vermilion
Cerulean blue	Neutral orange	Sepia
Crimson lake	Orange vermilion	Roman sepia
Indian lake	Purple lake	Warm sepia

Aureolin	Ex. madder carmine	Pink madder
Burnt carmine	French ultramarine	Pure scarlet
Cadmium orange	Gallstone	Purple madder
Cadmium yellow	Green oxide chromium	Rose madder
Cadmium—pale	Intense blue	Smalt
Carmine	Lemon yellow	Ultramarine ash
Cobalt	Mars orange	
Veronese green		Violet carmine

24. Prepared oil colors in tubes comprise the foregoing list of water colors with the following additions:

LIST OF OIL COLORS

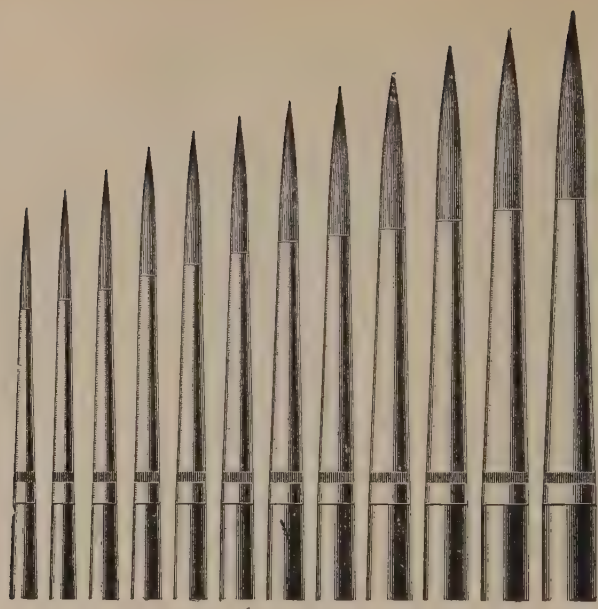
Asphaltum black	Chrome green, No. 2
Bitumen	Chrome green, No. 3
Black lead	Cinnabar green—light
Caledonian brown	Cinnabar green—medium
Cappah brown	Cinnabar green—deep
Cassel earth	Cork black
Chinese blue	Cremnitz white
Chrome green, No. 1	Jaune brilliant

Mauve, No. 2
Megilp
Monochrome tint, No. 1—cool
Monochrome tint, No. 2—cool
Monochrome tint, No. 3—cool
Monochrome tint, No. 1—warm
Monochrome tint, No. 2—warm
Monochrome tint, No. 3—warm
Orpiment
Oxford ocher
Permanent blue
Permanent white (zinc)
Permanent yellow
Prussian brown
Sky blue
Sugar of lead
Terra rose
Transparent gold ocher
Verdigris
Verona brown

Burnt lake
Chinese vermilion
French vermilion
Green lake—light
Green lake—deep
Geranium lake
Pale vermilion
Rembrandt's madder
Rubens' madder
Sepia

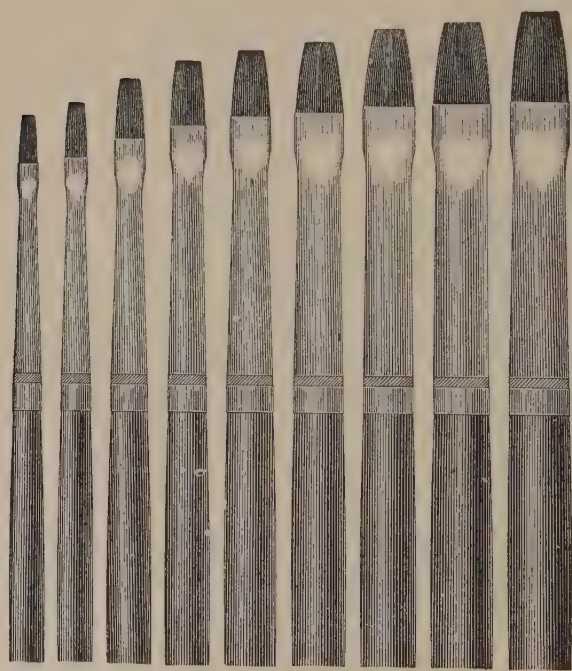
Brilliant ultramarine
Carmine, No. 2
Citron yellow
Cobalt green
Emerald oxide of chromium
Extract of vermilion
French veronese green
Indian yellow
Leitch's blue
Madder lake
Malachite green
Mars brown
Mars orange
Mars red
Mars violet
Mineral gray
Permanent mauve
Permanent violet
Scarlet madder
Strontian yellow
Viridian

Only such water colors as are included in the outfit are necessary for card writing. Should a student be unable to procure these of his local dealer in artists' materials he may be supplied through the Technical Supply Company, Scranton, Pa. Many of the foregoing colors are furnished in screw-cap glass jars and are convenient as well as economical for those using water colors in large quantities.



1 2 3 4 5 6 7 8 9 10 11 12

FIG. 4



1 2 3 4 5 6 7 8 9 14

FIG. 5

BRUSHES

25. The **brushes** used most frequently in card writing are the long-handled, **red-sable brushes**, known as *riggers;* they range in sizes from 1 to 12 consecutively. The hair of No. 1 is $\frac{1}{4}$ inch long, while that of No. 12 is about 1 inch long. As shown in Fig. 4, these brushes are well made and suitable for use in oil or water color. Artists' red-sable brushes known as *Brights* are a variety that give general satisfaction. Being flat or chisel-shaped, they are especially useful on certain kinds of letters and also for shading. These range in size from 1 to 9, as shown in Fig. 5; the largest sizes are most serviceable.

26. Next to the red sable in importance is the ordinary **camel's-hair brush.** This variety, known as *super extra,* ranges in eight sizes numbered from 1 to 8. The hair of No. 8 is $1\frac{1}{4}$ inches long; No. 1, $\frac{1}{2}$ inch long. These brushes are known also as *goose quills*, and are the least expensive brushes used by

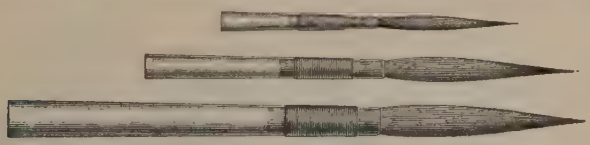


Fig. 6

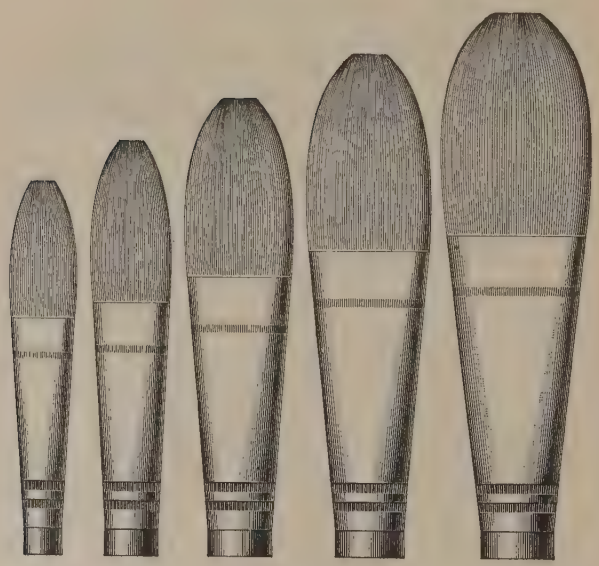
letterers. The three sizes shown in Fig. 6 are sufficient for card-writing purposes.

27. **Square shaders** are made of selected stock and are the best variety of camel's-hair brushes made. They range in sizes from Nos. 1 to 8, shown in Fig. 7, and are also known by the name of *B camel's hair*. These brushes are used for lettering as well as shading.

28. **Wash brushes** are generally used for flowing large quantities of water color on a cardboard; they are of two varieties, camel's hair and red sable. The former are flat and are made in five sizes, ranging in width from $\frac{3}{8}$ to 1 inch, shown in Fig. 8. The latter are a round, double-end pointed brush, and range in six sizes from No. 00 to 4. The red-sable wash brushes

1 2 3 4 5 6 7 8

FIG. 7



0 1 2 3 4

FIG. 8

are found most convenient for filling in letters or designs when a pointed brush only can be used to advantage; they are shown in Fig. 9.

29. Changing the Brushes.—Brushes used in card black or oil color should be cleansed thoroughly in benzine and dipped

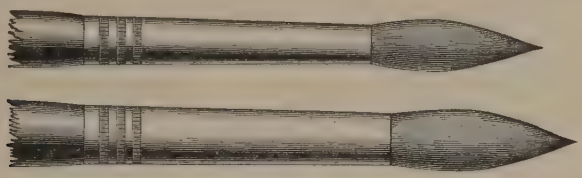


FIG. 9

in kerosene oil before they are laid away, while it is only necessary to rinse brushes in water after using them in water color. The kerosene oil should be rinsed out of the brush in benzine before it is again put in color.

CARDBOARDS

30. The size of cardboard used for general sign purposes is 22 in. × 28 in.; a card 28 in. × 44 in. may also be obtained in the white, but not in colors. White cards should possess a dull finish that renders them capable of readily absorbing water colors. The thickness known as 8-ply blank is commonly used, although 6-ply is of sufficient thickness to serve all requirements. They are put up in original packages of 50 cards, and may be procured at any paper warehouse.

Colored cards are furnished in almost every color and shade, but the colors most serviceable to a card writer are those on which white or black will show to the best advantage. Black, maroon, sea green, deep blue, chocolate, yellow, and red comprise the colors generally used. The thickness is somewhat less than the 6-ply white card.

Gray mounting board will be found to be an excellent material to give variety to a card-writer's display; it may be obtained in all thicknesses. It may be lettered in black or white; a white letter and black shade is often used.

Beveled-edge cards are much used by card writers, and are furnished in white and colors. The sizes of these gold- and silver-beveled cards are fixed by the requirements of the photographer; they usually range from 4 in. × 5 in. to 14 in. × 24 in. These cards may be obtained from any dealer in photo materials.

For large announcements requiring an extra large surface, *Manila pattern paper* may be used to the best advantage. By pasting the edges and fastening strips together, an interior or window sign of any size may be made. Manila pattern paper comes in various widths, weight, and quality. It may be obtained in rolls or flat, and purchased at any paper warehouse.

ELEMENTS OF LETTERING

COMPONENT PARTS OF A LETTER

31. The **stroke** is the term applied to the width between the outlines forming the letter; when applied to letters possessing more than one width between its outlines, it always refers to the greatest width, and usually to the vertical portion of the letter, as distinguished from the *fine line*.

The **fine line** is the line connecting the strokes or lines attached to them, forming a part of the letter; it is usually a horizontal line.

The **spur** is a small projection from the extremity of a letter and exists in several varieties, according to the style of letter on which it is used.

The **face** of a letter usually includes all the space forming a rectangle enclosing the extremities of the letter, but is often applied to the surface within the outline of the letter.

The term **shade** is used to describe the treatment or finish of a letter. It is applied to a letter to give it the appearance of relief from the background; also, to cause one part of the stroke to appear projected or depressed from the surface.

Block is similar to the shade in effect, and is used to give a letter thickness, or, as its name expresses, to give it a solid

block effect, in which case the shade also is sometimes used beyond the block in the form of a natural shadow.

The **outline** of a letter is the line that forms the letter, leaving the body of the stroke open.

The **width** of letters always applies to the space occupied between the vertical lines to the extreme right and left, and never refers to the height.

The **background** is the surface on which the lettering is placed; it is also sometimes called the *ground*, or *field*.

Condensing is a term applied to the closer spacing of the letters, or to making them narrower than normal width.

Elongating is the term applied when the letters are drawn out to a greater width than the normal; this term should not be confused with the appearance of a condensed letter, with reference to its height.

The **cyma** is a character employed to equalize the spacing of irregular letters; it is placed where the space is open and requires something more than the plain letter to make the word appear solid. This character derives its name from the Greek, its undulating form resembling a wave. The cyma is usually attached to the letters *A*, *L*, *M*, *W*, etc.; it is used in but few styles of lettering, while in such styles as Old English it becomes a part of the letter itself.

SPACING OF LETTERS

32. Importance of Spacing.—Next in importance to the formation of letters stands the art of so arranging them in words as to make the word not only legible but symmetrical; this is called **spacing.** Nothing will destroy the harmony of a line of perfectly formed letters more effectively than a disregard of this art. The card writer must depend on his own good judgment, and cultivate the ability to proportion all spaces according to the combinations of letters. He seldom marks out the letters with accuracy, and, for this reason, must learn to approximate the space occupied by a word and to give each letter its proper relative position in the word. Irregular combinations occur in many ways, but true proportion

must always reign in a word accurately spaced, so that its regularity is apparent to the eye at a glance. To accomplish this, special attention must be given to the width of the letter, the width of the stroke, and the space between letters.

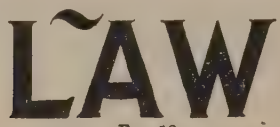


Fig. 10

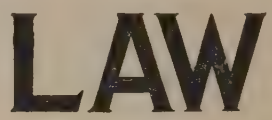


Fig. 11

33. Correct and Incorrect Spacing.—The interspacings should always be equal to one another, or as nearly so as possible. To do this may require the shortening of some extended letters, and the spreading apart of letters having vertical or parallel lines; this is shown by Figs. 10 and 11, in which the right and wrong spacing are shown. The *L* in Fig. 10 is shortened a full stroke in width instead of one-half stroke, which is the normal width of the letter, and the space between the *A* and the *W* is about one-half the width of the letter *A* at its base. Many such combinations occur, and unless this rule is observed no better results than is shown in Fig. 10 will be obtained. At the top of the *A*, Fig. 10, the cyma is used to relieve the space that cannot be equalized; the cyma is also often used in a vertical position on the *L*, in which case the point almost rests on the lower right-hand spur. Fig. 11 shows the effect of the rule followed by some letterers, who allow the same space between the extremities of all letters and make no allowance for unequal interspaces. The parallel strokes of the *A* and the *W* are the same distance apart as the *L* and the *A*, leaving the *L* full width.

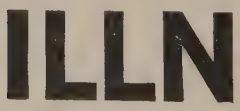


Fig. 12

Fig. 13

Two projecting letters, either *L* or *T*, often occur together, as in such words as "millinery," "butter," etc., and at the same time in connection with letters that are full face or occupying full width top and bottom, as shown in Fig. 12. In such cases

the *L* should be made the width of the stroke narrower than the full-face letters, and the spaces between the latter and the right-hand letters next to them should be one-half the width of the stroke. There should be a space of the full width of the stroke between parallel-stroke letters, as the *I* and the *L*. In Fig. 13, the *T*'s are shortened only one-half the width of the stroke, allowing the same space between them and the letters on each side as is allowed in Fig. 12 between the end of the right *L* and the stroke of the *N*. The letters with which the most difficulty in spacing will be experienced are the slanting-stroke letters *A*, *K*, *V*, *W*, and *Y* and the projecting letters *F*, *J*, *L*, and *T*.

OO

Fig. 14

JE

Fig. 15

Two round letters coming together, such as *OO* in condensed styles, in Fig. 14, having no spurs, may be allowed to almost touch each other without having the effect of doing so; while as shown in Fig. 15, such letters as *JE* produce the effect of being closer together than they really are.

34. Care must always be exercised in selecting a style of letter to suit a space as well as a word. The placing of a word in a given space not appropriate to it will cause the letters to be either so separated by spaces or so condensed for want of space as to make them unsightly and difficult to read. The appearance of the spacing of letters is similar to that of a company of soldiers. If a portion of the company is separated

SENATE

Fig. 16

by a space greater than the manual prescribes, it has the appearance of a separate detachment and is noticeable at a glance. In the same manner, if a word is spaced properly throughout with but one exception, it has the appearance of two words. For example, in the word "senate" in Fig. 16, the space between the *N* and the *A* gives the effect of there being two words.

SHADING

35. Shading on the Left Side.—Shading is used to cause the letter to appear in relief, and thereby take away the flat or plain appearance. Shading may be placed on the top, bottom, or either side of a letter, but at first it should always be placed on the bottom and left side. It is best not to try to shade a letter on the right side until familiar with shading on the left, as this is the side that will be used for all practical purposes. The reasons for shading on this side are: (1) The shade is regular and symmetrical in more of the letters when shaded on the left side, such as the *S*, *E*, *C*, *R*, etc.; Fig. 17 illustrates this advantage and shows the single stroke on the left in (*a*) and the broken shade from the stroke on the right side in (*b*). (2) The letterer can accomplish more work in a given length of time, and when finished his work will produce a better effect. (3) The majority of strokes, when shading to the left, are drawn toward the letterer, while in shading on the right the brush is pushed to the right.

36. Shading should always be executed on the assumption that the light falls on the letter at an angle of 45°. This principle can best be shown by reference to Fig. 18. The

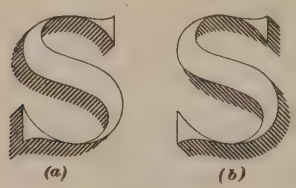


Fig. 17

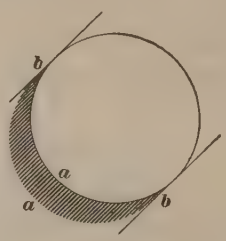


Fig. 18

maximum width *a* of the shade occurs midway between the two lines *b* and *b*, and then diminishes to lines *b* and *b*, where it is completed. The tendency of the average letterer is to give too much thickness where shade begins or finishes. All letters must be shaded on the same angle at every point, and, after practice, this angle becomes as well established as the horizontal

or vertical lines. Every characteristic point of the letter must be shown in the shade, as at *a*, Fig. 19, and all must be of equal

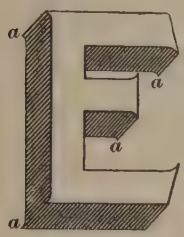


FIG. 19

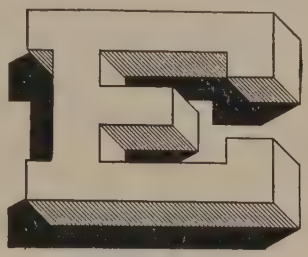


FIG. 20

width in all letters except the round characters, whereon the shade reaches this width only at the maximum point of thickness in the letter.

37. Shades Used in Lettering.—There are many methods of obtaining beautiful effects in shading. The **block shade,** as its name indicates, consists of the effect of making the letter appear to have thickness. This is done by the use of two shades, the dark, or stronger one, being used underneath all horizontal strokes, and the lighter tint on the side of all vertical strokes. The block shade can also be placed on the top or right side of the letter, in which case the block, as well as the letter itself, is shaded the same as that shown in Fig. 20. Here the shade has below and to the left of the letter the appearance of a cast shadow.

FIG. 21

38. The **cast shadow** is also used in connection with heavy-stroke letters, block shading, etc., giving the letter the

appearance of standing upright, either on a level or on a slanting surface. The top of the shade is on a line about one-fifth of the height of the letter below the top. The shade is made on an angle of 30° to the left, the point resting on the lower left corner of the letter, as in Fig. 21, where (*a*) shows the letter with a block shade and cast shadow, and (*b*) shows the simple outlined letter and cast shadow. The shade is sometimes used by duplicating the letter in the form of a shadow cast

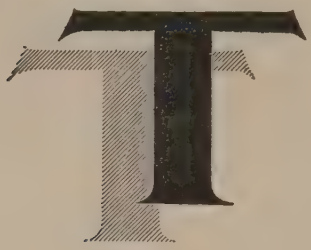


Fig. 22

Fig. 23

on the background, one-fifth of the height of the letter below the top, and on the same angle (45°) as the regular shade, as shown in Fig. 22.

39. Relief shade is obtained by leaving a space between the letter and the shade on the same angle as the shade, as shown in Fig. 23, making the space and shade of uniform width. When used in connection with block shade, it is often of the nature of the natural shade, and is added to the block shading without any line or space between. The relief shade when used as a natural shade on a white or tinted ground is made to represent the strength of the shadow cast from an object on the ground on which the letters are placed. This shade is produced with the pen by means of lines, but more effectively by the brush and transparent color.

LETTER-FACE LIGHTING AND SHADING

40. The treatment of the face of the letter is a very important consideration, for, even after it is shaded, a line of extremely plain lettering often remains flat and unsatisfactory. This effect can sometimes be overcome by placing lights and shades directly on the letter face itself. The face of the letter may be variegated or blended from a light to a dark shade, in which case a sharp outline must surround the entire letter, as shown in Fig. 24. Lighting and shading are used with best results on heavy-faced letters, as all treatment of the face of a letter by shading has the tendency to considerably reduce the apparent width of the stroke.

Another effect is produced by running bars of color across the center of the letter, and diminishing these bars in width

Fig. 24

Fig. 25

Fig. 26

to a point midway from center to top and bottom, as in Fig. 25. Diminishing circles are also used on letters of lighter face, such as the Roman, and can be made to occupy the entire face, or, as is shown in Fig. 26, terminating at a given point, which must be regularly observed throughout the line of letters.

41. The Highlight.—As its name indicates, the **highlight** is used to illuminate or light up a letter, which it does with wonderful effect. The highlight is placed on the edge of the letter, opposite the shade, or on the right and top of the strokes. It is always a fine line of either gold, silver, white, or cream, according to the color of the letter on which it is to be placed. If the letter is a colored one, gold or silver can be used. If the letter is gold, nothing will serve as a highlight so well as cream or white. On silver or aluminum, white only

can be used. To be most effectual this highlight must be a fine, even line.

The heavy highlight is used in the treatment of the face of the letter by making the upper half of the letter a uniform tint, either by lining, as shown in Fig. 27, or with colors. The darker shade *b* is placed on the lower half of the letter, allowing a highlight on this equal in strength to *a*, or the upper half. The highlight *c* on the upper half of the letter is left white. By a combination of the shades of colors many beautiful effects can be produced by this means, using blue, green, gray, or

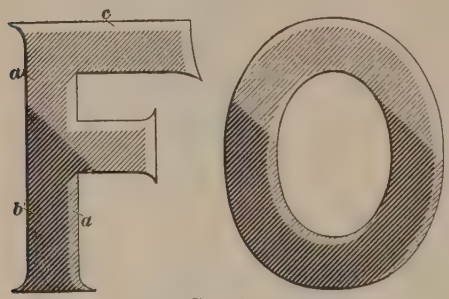


Fig. 27

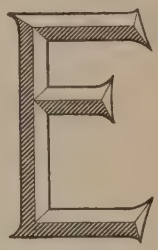


Fig. 28

gold color, the last of which combines with sienna for the lower portion, and with cream color for the upper highlight. Blue or green when used should have tint and shade of the same color.

42. Beveled Shading.—Shading on the face of a letter to represent a beveled appearance is another treatment that gives a line of lettering a finished and pleasing effect. In this process it is necessary only to observe the rules of light and shadow, as shown in Fig. 28, by shading the letter on the left and bottom sides from a line drawn through the center of the face of the letter. This form of shading is often placed on a gold or silver letter by the use of transparent colors, varnish stained with asphaltum being used on gold, and varnish darkened with lampblack being used on silver letters. There are many other methods of treating the face of letters by the use of ornament, whereby they lose their identity as plain and become ornamental letters.

CLASSIFICATION OF LETTERS

CUT-IN LETTERS

43. The term **cut-in letters** is applied to that style of treatment wherein the letters are drawn in outline, and the background is filled in around them. In inscription designing this method is resorted to frequently, in order to break the monotony of several lines of plain lettering. The insertion of a panel or ribbon, on which the letters are cut in, provides a colored background, against which the letters are outlined, allowing the same color for the letters as the main ground of the inscription design, as shown in Fig. 29. The color of the panel and background will govern very largely the character

Fig. 29

of letter to be cut in. If the general ground is white or any light color, and the cutting-in or outline color is very dark, a heavy-faced letter may be used without causing any appearance of clumsiness or ill proportion. A white letter on a dark-blue ground can be read at a greater distance than any other combination of colors.

ORNAMENTAL LETTERS

44. The *plain letters* include all alphabets in which no line or curve enters that is not absolutely necessary to show their form or outline; a line thus added may place them among the *ornamental letters*. Although there are endless varieties of ornamental letters, the styles shown here have been found the most essential. There are many letters into which ornamental construction enters but slightly, while others are composed

entirely of ornamental forms. The ornamental letters of most value are those on the face of which the ornament appears, either in the form of relief scrolls, geometrical figures, or

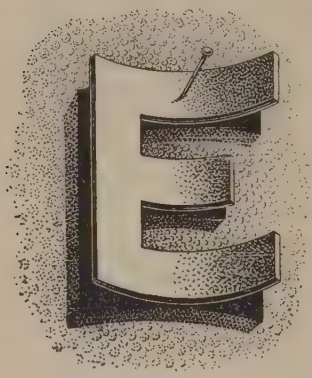


Fig. 30

Fig. 31

designs in arabesque; although this latter treatment is not used extensively in modern practice.

45. Ornamental Forms.—Letters classified as ornamental are of so great a variety that such as are used in connection with the shade to produce a bent or rounded effect as shown in Figs. 30 and 31, might be classed with this style. Fig. 30 shows the ground to be a plane surface and the letter bent or warped, while Fig. 31 shows the letter to be perfectly straight, and fastened with screws, while the ground has the effect of being bent or warped. A letter that in itself is perfectly plain but surrounded by ornamentation, as shown in Fig. 32, is called an ornamental letter also.

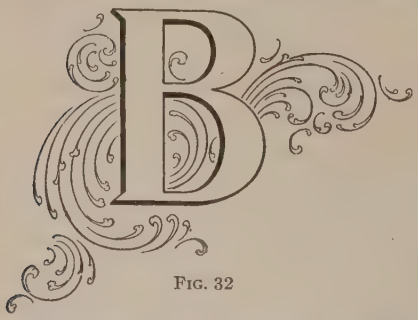


Fig. 32

The relief-ornament letters shown in Fig. 33 can be made in various ways. The whole form of the letter may be treated in this manner, as in

(*a*), or by simply suggesting it in the middle or edge of the letter, as in (*b*), (*c*), and (*d*). A letter may be plain, so far as

(*a*) (*b*) (*c*) (*d*)

Fig. 33

its face is concerned, but on account of its form and construction it may be classified as ornamental, as shown in Fig. 34.

There are many forms of designs used in letter-face orna-

Fig. 34

mentation, either filigree work, geometrical designs, or a combination of both. In Fig. 35 are shown three letters of the face-ornament class, the one in (*a*) being decorated with fili-

(*a*) (*b*) (*c*)

Fig. 35

gree work, while (*b*) shows a geometrical design, and (*c*) simply the cross-line shading.

GROTESQUE LETTERS

46. All letters are plain, ornamental, or grotesque. The first two classes follow in their outline construction the forms of the fundamental styles and their many variations, but this third class is entirely different. The grotesque letters have no recognized or classic form, such as would place them among the styles of the alphabet. They are made by so arranging natural objects as to conform to any regular or irregular shape that will cause them to represent a letter; therefore, any form is allowable as long as the letter may be recognized. To accomplish this, objects such as a human figure, a piece of rope or ribbon, broken boards, leaves, vines, and trunk of a tree are used. Of the three latter forms, the *rustic letters* are made. The leaves, tendrils, stump, and trunk of a tree form the material used for an entire alphabet, one letter of which is shown in Fig. 36. These letters can be made very artistic, and show great skill in their arrangement; but while pleasing to the eye, they are of no practical importance to the student in the study of show-card writing, as their proportions are purely arbitrary. Examples of these letters are given simply that any style of letter may be formed when necessary. Fig. 37 shows the forms of some of the grotesque letters, in which

Fig. 36

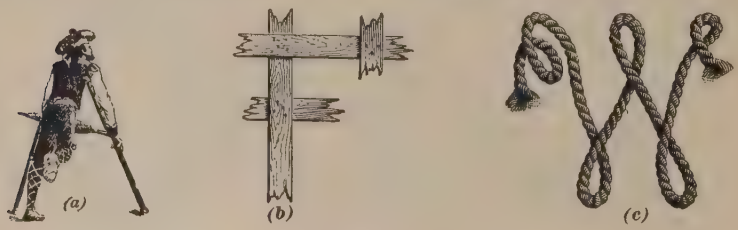


Fig. 37

(*a*) is formed by a human figure, (*b*) by broken boards, and (*c*) with a piece of rope. Any alphabet may be constructed of these forms as the fancy of the artist may dictate.

ILLUMINATED CAPITALS

47. History and General Use.—The monks of the Middle Ages were the first to make use of illuminated capitals and many specimens of their work show that they must have spent days in designing and executing a single letter. In treating this subject here, the purpose is simply to call attention to the most simplified forms of illuminating, especially those forms designed for the use of the average card writer.

Fig. 38

The practical use of this art is now confined to lithographing, engrossing, card work, and ecclesiastical decorations. The printing and lithographing artists have displayed wonderful skill in recent years in illuminated work, especially on showbill designs.

The use of colors to light up the capital letter gives a surprising effect to a complete line of lettering, and is done by a simple combination of designs of most harmonious colors with the letter executed, and by using colors of striking contrast

to the tints used to form the background. Such colors as can be combined to give a brilliant effect are used in the form of a plaque, part panel, or both, on which the letter is brought out most conspicuously, as shown in Fig. 38. The illumination practiced by engrossers is usually of such a nature as to produce a finished and pleasing effect without resorting to colors. There are many ways by which this can be accomplished. One method is simply by the use of a pen and black ink, as shown in Fig. 39, outlining the letter first, then making the ornamentation surrounding it conform to any desired design, thereby giving the letter prominence. Great care should be taken that the ornamentation is not made more pronounced than the letter, but rather that the former is used as a means to bring out or illuminate the letter.

Fig. 39

48. Card Work.—For card work, the illuminating of capitals gives tone and finish, and relieves a show-card of

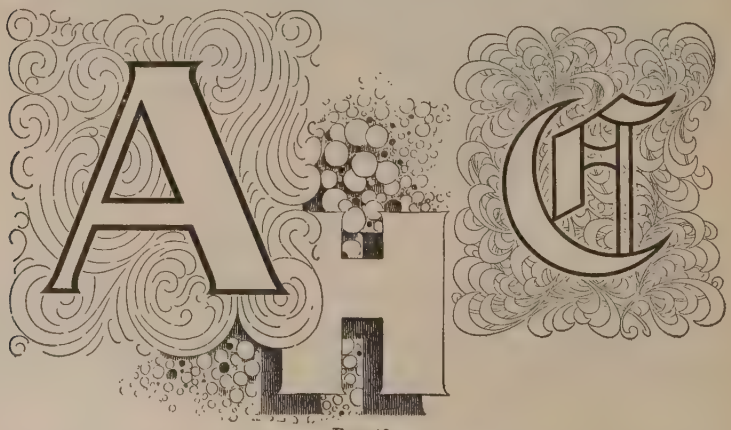


Fig. 40

extreme plainness. For practical purposes, such as attractive advertising cards, banners, etc., the illuminating of capitals will be found to hold an important place, and is coming into

favor and more general use. There are also many forms and designs employed as panels, on which illuminated capitals are placed, in a solid or outlined letter; the outline letter, however, being the most convenient, is most frequently used, especially when the panel, the letter, or both, are to be treated in water colors. The letter outlined is sometimes filled in with carmine or other bright color, while the panel surrounds it with a tint of cream white, yellow, or green. Two or three shades of color are sometimes used, either variegated or in the form of line work on top of tint, as in Fig. 40.

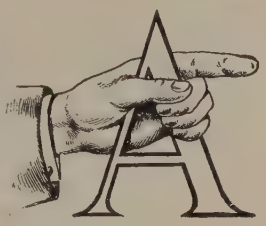


Fig. 41

49. Fig. 41 shows an **index capital** that may be used both as an illuminated capital, or to draw attention to the inscription following. If the hand is colored in natural colors, and the letter brought out conspicuously, this will produce a most attractive form of a capital letter.

Fig. 42

Paneled capitals are used in show-card writing by placing illuminated capitals on a panel or design made to conform

in a general way to the letter used. By the use of water colors these capitals may be made most attractive and very little time will be consumed in designing them. Several examples of these capitals are given in Fig. 42.

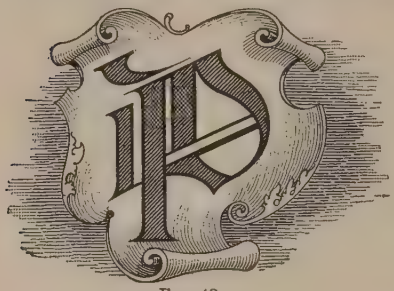


Fig. 43

A **heraldic shield** is often brought into use, on which the illuminated capital is placed; there are many designs or forms of this shield, which can be changed to suit any form of a letter, as shown in Fig. 43.

TREATMENT OF LETTERS

50. Condensing Letters.—In conforming letters to fill a required space, it is often necessary to resort to various means to accomplish this purpose, without making the inscription appear distorted or out of proportion. When the panel or space to be lettered is too short to admit a regularly proportioned letter, it is necessary to condense the letters, observing generally the rules of their proportionate width. To illustrate more fully, the word *company* is used to show the two forms of condensing, as well as the two forms of elongating.

In Fig. 44 is shown the condensed form, as may be seen by comparing the proportions of the letters with those of the

COMPANY

Fig. 44

Egyptian Plate. Should the letters when condensed to the width of those of Fig. 44, be still too large for the required space, the vertical strokes may be reduced to one-half the

regular width, and the horizontal strokes maintained at the regular, or even greater, width, and less space allowed between letters, as in Fig. 45. This reduces the word to almost one-half that of Fig. 44.

Fig. 45

51. Elongating Letters.—To elongate the same word in the same style of letter, make the height, for convenience, one-half that of Fig. 44, as shown in Fig. 46. It will be observed that if this elongated letter were twice the height it is in Fig. 45, it would occupy a space almost four times that of Fig. 44. To further elongate this word, reverse the rules for making Fig. 45, by reducing the horizontal strokes one-half the regular width, keeping the vertical strokes regular width; or these may be increased to twice their regular width if desired, also giving more space between the letters, as shown

Fig. 46

in Fig. 47. By this means a word can be made to fill a space much too long for the regular proportion given this style of letter.

To show condensing and elongating in its maximum form, the example in Fig. 48 is given. This, however, is a form of lettering that is not practical for card writing except it be used merely as a novelty. In reading this style of letter it is necessary to incline the surface in order to produce a foreshortened view

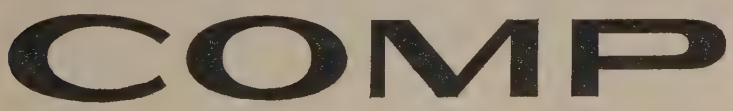


Fig. 47

of the letter, and to close one eye to avoid confusion of the vertical lines.

52. Telescoping.—Telescoping is not of so much practical advantage as condensing or elongating, and is used mostly to produce a relief effect. This is done by giving the

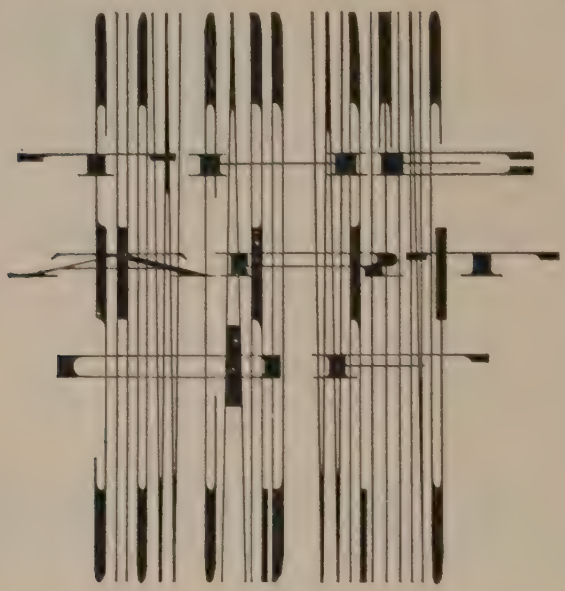


Fig. 48

letters the appearance of overlapping one another, as shown in Fig. 49. Every alternate letter is dropped enough below the line to prevent confusion of horizontal lines and to preserve the complete identity of each. These letters can be

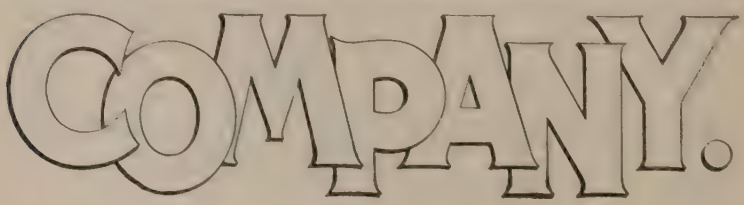


Fig. 49

shaded on the background but not on the face, as this would tend to destroy their legibility.

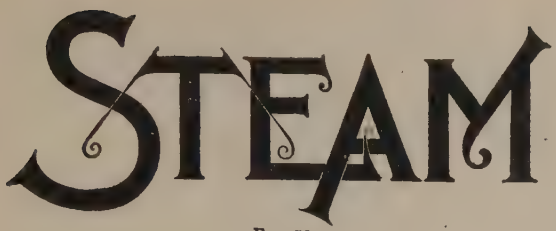


Fig. 50

53. Interlacing.—Interlacing to its fullest extent enters into the construction of a monogram; but the form of interlacing at present under consideration is the interlacing of an entire word. This is very often resorted to by the designer, especially in the use of eccentric letters, which are made to extend far beyond the limits of the fundamental styles from which they are derived, as shown in Fig. 50. An example of interlacing and telescoping combined is given in Fig. 51. This is a practical treatment in designing, but a letterer who understands the principles of the foregoing subjects may easily apply them whenever the inscription requires to be thus treated.

It often occurs that in a design there is a narrow vertical panel on which a word may be lettered with one letter underneath the other. When such spaces will admit of a word lettered in this way, and the word is composed of a suitable combination of letters, they may be interlocked in the manner shown in the word *Crockery*. The selection of a heavy-faced letter for such a purpose will insure the legibility of the word, and yet permit of interlacing.

While these extreme examples are given, the important truth must not be overlooked that plain, neat lettering is of far greater value for all general purposes.

Fig. 51

BRUSH WORK

STRIPING

EXERCISE I

54. Having acquired a knowledge of the various colors, tools, appliances, and materials used, proficiency in brush work can be obtained only by constant practice. Therefore, the work now required has been so designed as to bring into use every detail necessary for success in the work. But before the following exercises are begun drawing plates Elementary Lines and Elementary Curves must be prepared and sent in to the Schools for correction.

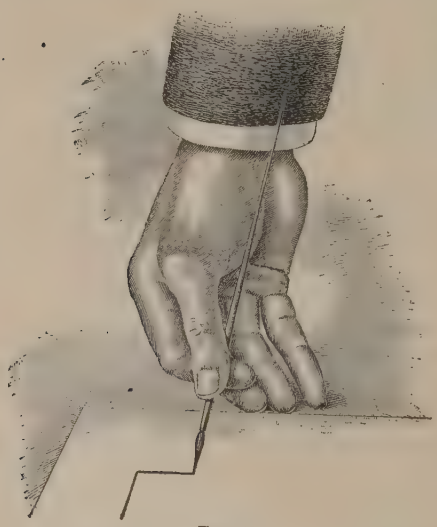


Fig. 52

55. Position of Hands. — For practice use white cardboard. Use a No. 5 red-sable rigger. After charging the brush with show-card black, draw the hairs to a point on a paper palette before attempting to apply it to the show-card. Study carefully the position of the hand shown in Fig. 52. The brush is held firmly between the thumb and forefinger, and the handle allowed to rest against the fleshy part of the thumb; the three fingers remaining free are used to guide the hand.

The beginner should at first run a stripe quite near the edge of the card, about $\frac{1}{4}$ inch from it, drawing the line lightly with a lead pencil, using a straightedge. To avoid making what is known among stripers as a *fat line*, that is, wider in some parts than others, the hand should be maintained at a uniform distance from the surface of the card. This feature of striping requires much practice. At first, the lines will be wavy and irregular in width but in a short time it will be

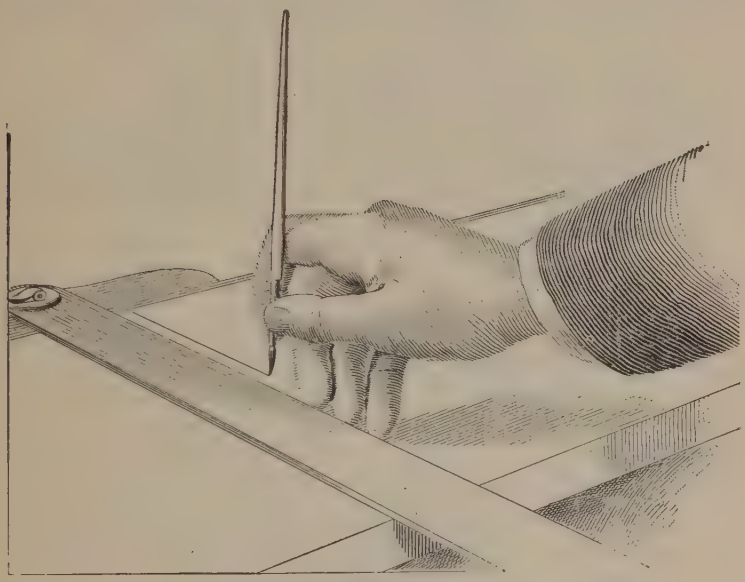


Fig. 53

possible to make a hair line any distance from the edge of the card. Many expert card writers experience no difficulty in running a stripe 2 inches from the edge, which is the maximum distance generally required. After striping the card $\frac{1}{4}$ inch from the edge, another stripe should be run parallel with this and about $\frac{1}{8}$ inch inside of it. Other stripes should then be run, at intervals of $\frac{1}{8}$ inch, until the striping is 1 inch from the edge; then use a fresh piece of cardboard.

EXERCISE II

56. Striping with the T Square.—There are two methods of accomplishing the same results in hair-line striping. If the design is composed of several fine lines that run at various angles with the edge of the card, it is necessary to use some other method for striping than that just given. The position of the hand shown in Fig. 53, aided by the use of the T square or other straightedge, will best serve all requirements.

For practice, take a piece of cardboard or stiff flat paper, charge the brush as previously instructed, take the brush between the thumb and forefinger, rest the fingers remaining free against the edge of the T-square blade, and proceed to draw lines as described in Exercise I. The brush must be held in a vertical position. Hold the brush in the fingers as closely to the hair as possible.

EXERCISE III

57. Broad Striping.—In Fig. 54 is shown a method of drawing a broad stripe; it is by this method also that large letters are outlined with accuracy and rapidity. It will be observed that the position of the hand is similar to that used in Exercise I. In this case, however, the hand is inclined to the right in order that the brush may be carried beyond the blade of the T square. The brush should be held as nearly parallel with the surface of the card or paper as possible.

The brush is drawn over the surface, spreading its hairs somewhat, and touching with almost the entire length of the brush. Be careful to keep the width of the stripe uniform; this can be accomplished only after much practice.

The width of the broad stripe must be governed entirely by the width and style of brush used. The brushes recommended for this style of striping are the Nos. 5 and 9 red-sable rigger. After becoming proficient with this position, the drawing of the broad stripe with the hand in the position shown in Fig. 52, Exercise I, should be mastered, for this method is as convenient and useful in show-card writing as the former. When striping

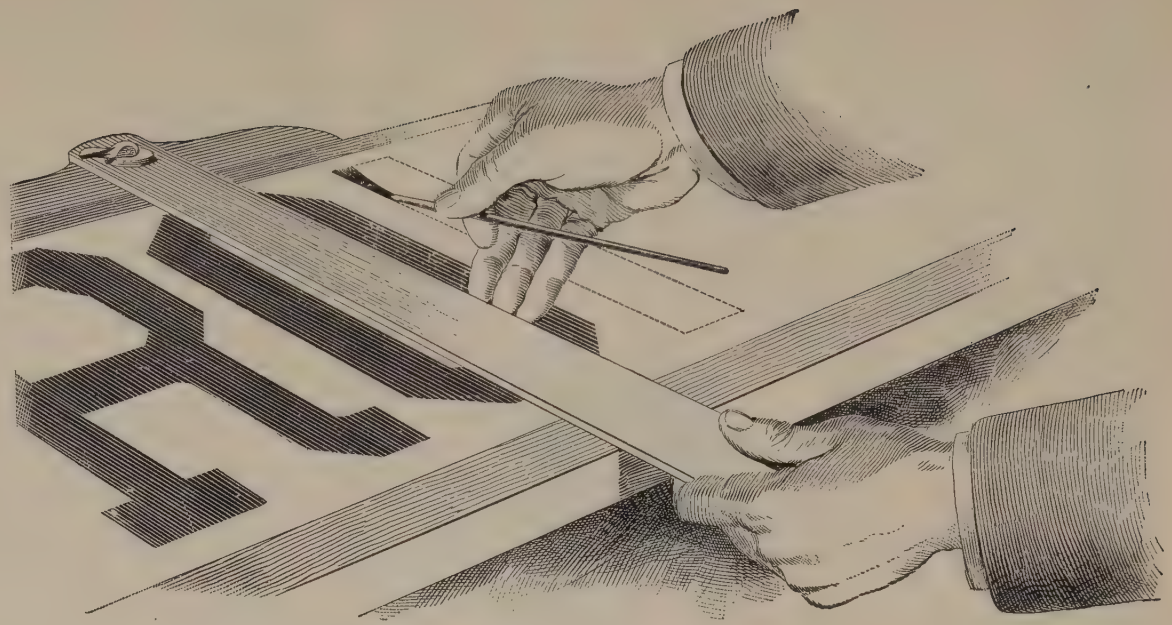


Fig. 54

with the T square, do not hold the square at the head as when working with the drafting pen; it should be held firmly in the center in order to resist the pressure necessary in guiding the hand.

LETTERING

EXERCISE IV

58. Position of Hands.—The show-card writer has need for but two positions in placing his hands on the surface of the card. The *mahl stick*, a round stick with a padded end, formerly used for a hand rest by letterers, has long since been laid aside, and the *arm rest*, a narrow strip of wood with cleats fastened underneath either end, is now seldom seen in a modern show-card establishment. The show-card writer must possess the same freedom in the use of his hands as is necessary in penmanship. To accomplish this, he must place his hands on the surface of the card. When making letters 1 inch high or under, the position used in writing, and shown in Fig. 55, will be found most practicable, and the card writer may attain great speed in executing some styles of letters by this means. He should practice holding the brush in this position, making vertical lines 1 inch long.

FIG. 55

59. When larger letters are required, the right hand should be given some rest, or support, in order that the hand may be raised a sufficient distance above the surface to enable the letterer to make a longer stroke with the brush. The position shown in Fig. 56 has been found to be the only position that

will serve the required purpose and should be diligently practiced. The left hand should be allowed to rest in any easy position, projecting the little finger somewhat in order to steady it. The right hand should rest comfortably on the left, and be arranged in such manner as to allow the wrist of the right hand to rest on the thumb of the left; the brush, being held between the thumb and forefinger, is also supported by the second finger.

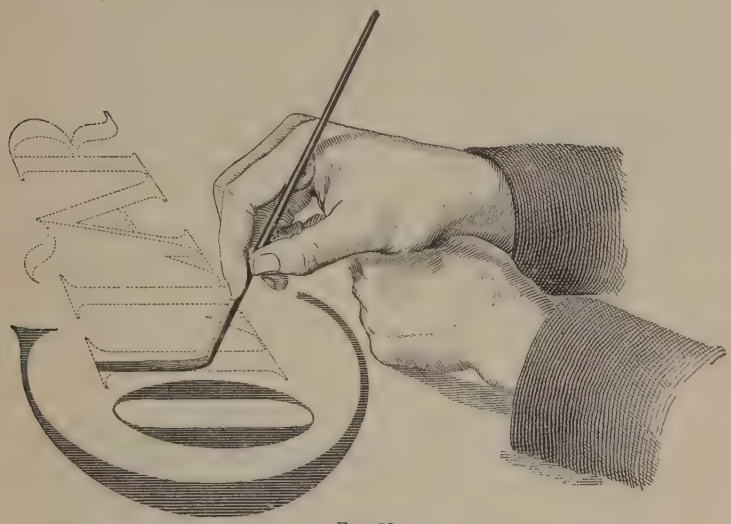


Fig. 56

Although this may seem to be somewhat awkward at first, it will be found, with a little practice, to be the most natural and comfortable position, as well as the one by which the best work can be accomplished. It gives a greater scope to the hand in making a stroke than any other position or method; it also forms a rest, giving the letterer entire control over his brush. After some practice, a perfectly straight line may be drawn with the brush, either vertically or horizontally.

SPEED IN LETTERING

60. Too much cannot be said against the mistake of at once aiming for speed in lettering. While speed is essential, the most expert and speedy card writers are those who first acquired accuracy of detail through painstaking study. As a result, while they do their work with great rapidity it shows the evidence of much skill in its design and formation. The beginner that would make speed his first requirement unfits himself at once for the highest attainment. Besides the card writer of great versatility, whose brain sparkles with original ideas in designing and whose work is faultless in its execution, can readily command a salary equal to four times that of the workman whose position is assured him only because of his ability to turn out a large number of cards each day. Therefore, a high premium should always be put on ability and the artistic and attractive features of the show-cards should always be paramount. In this way only can true success be gained. But the ability to do this can be gained only by constant study and untiring practice.

IMPORTANT TO THE STUDENT

61. *The subjects that follow cannot be put to a practical use until the student has had considerable practice in letter formation. We therefore recommend that he defer a practical study of the following subjects until he has completed the plate entitled Condensed Egyptian. However, he should read them over carefully before proceeding with the plate entitled Brush Stroke Letter. When a study of these subjects is resumed, each subject should be taken up in the same manner as would an exercise in brush work, and every detail of the instructions given should be put into practice, whether this is in the form of a process or a practical suggestion. It is not necessary that this practice work be sent to the Schools for correction, but the questions at the end of this Paper should be answered and sent to the Schools.*

METHODS AND APPLICATION

DRY COLORS

62. Use of Dry Colors.—In show-card writing many beautiful effects are produced on white show-cards by blending several colors together, thus giving the appearance of much labor, while in reality little time is required to accomplish the work. Primarily, dry colors are intended for use in combination with some slow- or quick-drying vehicle, when they are converted into the form of ready-mixed paints. The dry colors used for blending must not be mixed, but applied only in their dry state. The student's outfit consists of five small packages, labeled: dry blue, dry green, dry orange, dry lemon, dry red.

63. Blending of Dry Colors.—On a sheet of white cardboard 14 in. × 22 in., which will hereafter be referred to as a *half card*, lay out a diamond from points, 1 inch from the

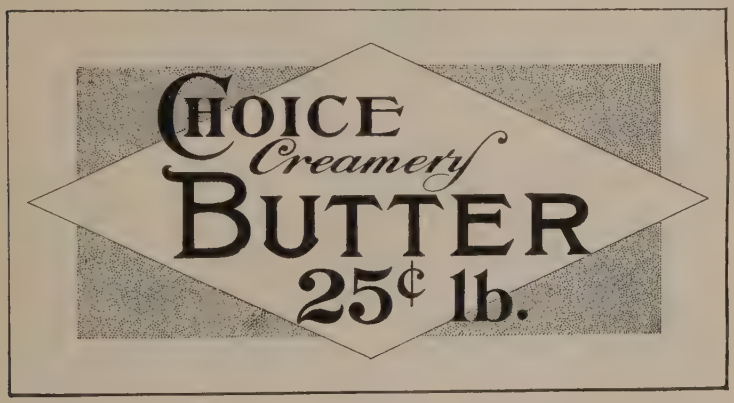


FIG. 57

center of the top and bottom edges, and ½ inch from center of either side; 2 inches from the edge of the card draw a line entirely surrounding the card, except where the points of the diamond cross it. This will give the design shown in Fig. 57.

Cut out from a piece of Manila paper a triangular opening that will correspond in size and form with one of the triangular corner pieces of the background left uncovered by the diamond; allow a margin around this triangular opening of 4 or 5 inches. Begin by rubbing an even tint on the four triangles.

Place a small amount of the green on a piece of paper, then rub it on the card with a chamois skin or a wad of cotton batting. In order to avoid using too much color, the pad should be dipped into the color and rubbed out on the paper until entirely free from loose color; it should then be applied to the card, using the triangle in the form of a stencil. Rub the space until it is evenly covered with the tint, but do not make these colors too strong as they are to take a secondary place to the inscription of the card. When this is completed, cut out a diamond the size required and blend this by filling one-third of the center horizontally with yellow. Into this blend red in the top and blue in the bottom part. Then outline the entire design with a fine line of black or red. The inscription may then be placed on the diamond in black, as shown in the figure. Many beautiful designs, such as illuminated capitals, ribbons, panels, borders, and in fact any design that can be cut in paper to form a stencil, may be thus transferred to the card.

64. Blending Around the Design.—Another treatment with dry colors is as follows: Design a heraldic shield, or a fancy panel, suitable for an illuminated capital; cut this out and fix it in the desired place on a white card. Rub on two colors and blend them together either horizontally or diagonally, one color above the center and the other below. These colors should be of greatest strength close to the shield or panel and gradually diminished in strength as they leave the panel until they become indistinct, as shown in Fig. 58. Outline the panel with a strong color and the letter with black. Fill in the letter with scarlet lake, thus producing, by a very simple process, an elaborate illuminated capital.

65. Border Effects.—There are many ways of introducing artistic effects by the use of dry colors for bordering cards. One way is to lay on a straight piece of paper 1 or 2 inches from the

edge of the card and rub on the dry color toward the edge of the card. A serrated edge may be produced by cutting the edge of the paper, or a simple design may be cut in the edge of the paper.

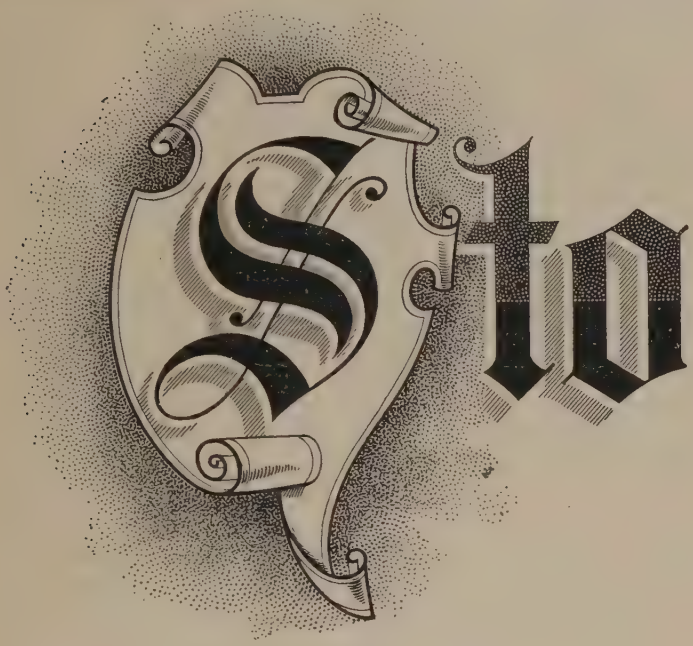


Fig. 58

After rubbing on the dry color, the edge may be striped with some harmonizing color, or with black.

ILLUMINATION OF SHOW-CARDS

66. Use of Water Colors.—Water colors are used to the best advantage on white show-cards having a dull finish that readily absorbs the moisture. By the use of water colors, white or black lettering may be made most conspicuous, either by shading the letters or treating the letter face in a special manner. But the handling of water colors is not confined to these subjects only; the modern show-card writer can embellish and elaborate the show-card until this may be rightly classed as a work of art.

The designs that are composed of artistic trade marks, floral pieces, or symbolic ornament offer an excellent opportunity for the display of skill in coloring; these designs are given in *Show-Card Design and Ornament.* But now the time should be spent in filling in outlined letters with water colors.

On a piece of cardboard, outline several letters from the alphabet entitled Condensed Egyptian. Fill in one letter with scarlet lake, making this a medium shade. On the lower half of the letter, when dry, flow on a stronger shade of the same color. The other letters may be colored in various ways, as shown on the plate entitled Transparent Color Work.

67. Outlining for Water Colors.—The outline is made with India ink or with the card black, to which the water color will not adhere, but flows to the edge and stops. By this outline method, beautiful designs in flowers and highly illuminated effects can be produced. The outline of the design may be used as the guide for all water-color work in lettering panels, floral designs, etc., although this is not always essential for the latter. The wider this outline is made, the easier will be the work of flowing on the color evenly, and the less the liability of running over the line; the fine outline, however, should be used in many places, especially for floral and other designs where a black outline does not enhance the artistic merit of the work.

68. Shading With Water Colors.—There is nothing that will take the place of water colors for shading show-cards either in economy of time or in convenience. For shading the letters, a brush is used that will as nearly as possible make the shade with one stroke. The camel's-hair brush known as the square shader is best adapted to this special purpose. Water color cannot be worked over, when once applied, without showing brush marks; therefore, the color must be flowed on evenly with a quick, well-directed stroke, using care not to apply the brush again over a shaded part when the excess water has been absorbed by the card.

Aside from filling in letters, designs, and for shading, water colors serve the purpose of ornamenting the show-card, being used to tint borders and for blending.

LETTERS

VARIOUS TREATMENTS

69. Black Letters.—The comparative strength of black and white is found to be in favor of the latter. Nothing in nature is pure white, nor is a shadow so deep as to require black to represent it; therefore by the use of black and white the greatest possible contrast may be obtained. These colors may be said to balance evenly in the proportion of three-fifths black to two-fifths white, for black absorbs the light, and therefore cannot be made neutral in combination with white because of their opposition to each other. In show-card writing, black is used mostly on white cardboard; the black letters should always be made heavy in stroke. Especially is this true if the face of the letter is to be treated with colors or ornamentation.

70. White Letters.—White letters may be placed on black or on any dark-colored card. If white lettering is done with neatness and accuracy there is less need for shading or face treatment than when black is used. The stroke of a white letter should be narrow. As a small letter is always preferable, such styles as the extremely light-stroke Egyptian with an almost indistinct spur on each corner of the letter, which classifies it as Antique Egyptian, should be chosen. A Roman letter is also used, but the letter best adapted, and the one that may be executed most rapidly and present the most artistic effect, is script. White letters may be shaded or they may be tinted on the face by either making the center or lower part of the letter of one or more tints, or by filling in the entire letter with a tint, leaving a white outline surrounding the letter.

71. Colored Letters.—Colored letters may be placed on white or black cards without regard to their nature except in reference to their harmony, which must always be considered.

Colors should be mixed with white when placed on a black surface, though such opaque colors as orange vermilion may be used clear. On vermilion a transparent color, such as crimson or scarlet lake, may be used. Colored letters on a white card may be opaque or transparent, but they should invariably be made of sufficient strength to appear well and be easily read.

72. Bronzes.—Gold and aluminum bronzes are often used for lettering, in which case they are mixed like paints and are brushed on; after that, they may be outlined with white or some bright color, such as orange vermilion. Bronze is often used to outline letters or otherwise embellish them. If a large panel, ellipse, or disk is required, gilt or silver paper may be cut out and mounted on the card. If bronze is used, it will be necessary to employ some means of checking the natural absorbing quality of the card; shellac, glue, or a quick-drying varnish may be used for this purpose. The surface is given one or two coats, after which a coat of varnish size should be applied. Banana oil or brass lacquer is used if the bronze is to be mixed first and then applied as paint. If aluminum is required, the size may be made by adding a small amount of white lead and turpentine to the varnish. If gold or copper bronze is used, lemon yellow may be added to the former and Indian red to the latter.

73. Flitters, Metallics, and Brocade.—Flitters, metallics, and brocade are small flakes of thin sheet metal that are applied to a letter face in order to more highly illuminate the work. These adhere to the letter by first coating the part with varnish where it is desired to place the metallics.

74. Isinglass.—Crushed isinglass is sometimes used on white letters to produce a sparkling effect, especially when the letters are made to represent ice or frost. In card writing anything may be resorted to that will produce a novel effect and serve to attract attention to the show-card and so induce the passer-by to pause and read the inscription.

75. Embossed Letters. A bulb known as the *air pencil* is used by the novice to make relief letters, but its use is not especially recommended, for the reason that sharp clear-cut letters

cannot be produced by this tool. This, as well as T. S. Co.'s relief bulb, known as the *decorator's relief bulb*, is a convenient tool for any card writer to possess for decorative and ornamental purposes. *Relief compound*, a powder used for this purpose, is mixed with water to the consistency of thin putty and placed in the bulb. It is then applied by squeezing the bulb, thereby pressing the mixture on the surface of the card through the small tube or nozzle attachment, as shown in Fig. 59.

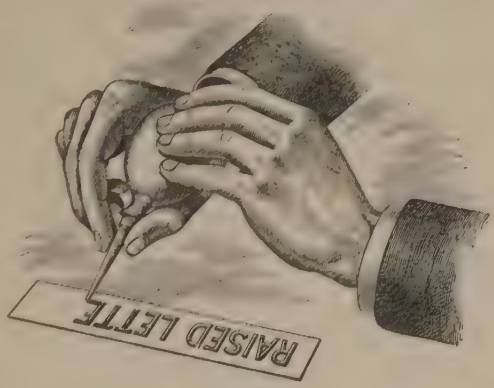


Fig. 59

76. Automatic Shading Pen.—As a mechanical device for card lettering the shading pen is employed; while it is not used as much as formerly, yet every letterer should become familiar with its use and the various styles of alphabets best adapted to it. These pens are furnished in sets of six sizes, ranging in width of stroke from $\frac{1}{16}$ inch to $\frac{1}{2}$ inch. There are also six colors of ink specially prepared for their use; these colors are: purple, green, blue, crimson, brown, and black. The pen is grooved so as to leave a dark color at the right of

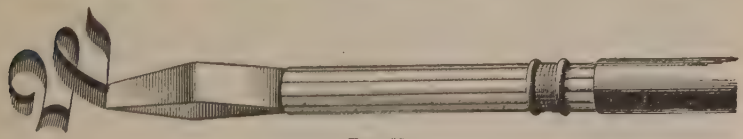


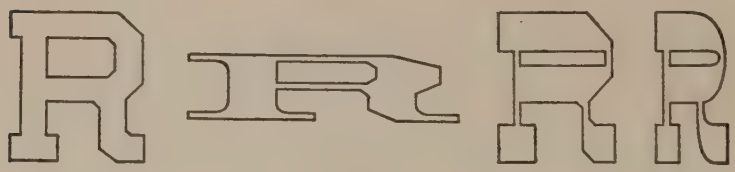
Fig. 60

the stroke and an even light shade of the same color for the remainder of the stroke, as shown in Fig. 60. The automatic shading pen is convenient also for certain kinds of ornamenting in card writing; it is sold by the T. S. Co.

MODIFICATIONS OF LETTERS

77. Limits of Eccentric Letters.—It is the constant aim of the show-card writer, as well as letterers generally, to produce an exaggerated form of a letter, or to give to a well-known style of letter some new and original characteristic. For this reason letters are distorted into every formation possible. This departure is always allowable and even commendable on the part of the designer as long as he does not depart from the chief essential of lettering; namely, legibility. If this is attained, the matter of eccentric form is secondary consideration.

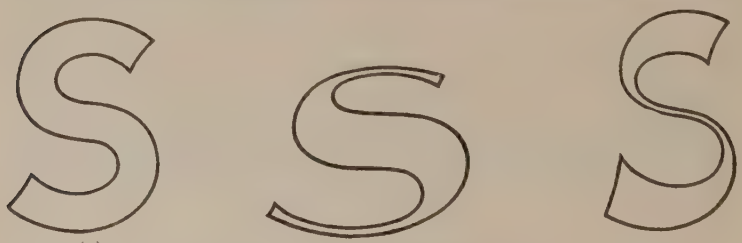
78. Modifications of a Block Letter.—In illustrating the following modifications of letters, the normal or regular letter and its modifications are shown, as in Fig. 61. In (*a*) is



(*a*) (*b*) (*c*) (*d*)

FIG. 61

shown the style known as Full Block. In (*b*) is shown the Railroad Block, in which the horizontal stroke is greatly reduced and the vertical stroke increased in width; for elongating there never



(*a*) (*b*) (*c*)

FIG. 62

has been a letter invented that may be extended to equal this. In (*c*) and (*d*) are shown the condensed forms of these letters.

79. Modifications of the Egyptian.—The same modifications appear in the Egyptian also, as shown in Fig. 62. Here (*a*) represents the normal letter, (*b*) the elongated, and (*c*) the condensed form of the letter. Another modification of a letter exists in the enlarged or reduced size of the stroke, as in the

(*a*) (*b*) (*c*)

FIG. 63

Antique Egyptian character &, shown in Fig. 63. In treating the modifications of letters, when the size of stroke is the principal alteration of the normal style, it often becomes necessary to change the character of the letter to meet the new conditions and give the letter a symmetrical appearance.

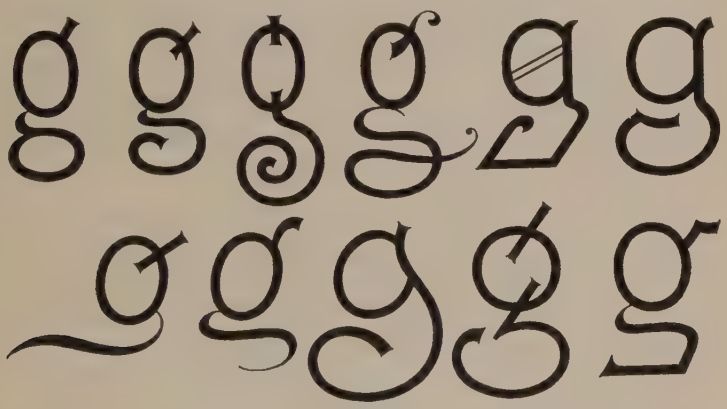


FIG. 64

80. Letters That May Be Modified.—Many letters in the alphabet are not capable of much change on account of their simplicity, while others may be changed in several details. Such letters as *a*, *c*, *d*, *e*, *g*, *h*, and *y* of the lower case can be made eccentric to better advantage than many others. In Fig. 64,

beginning with the normal letter *g*, is shown a variety of modifications of this letter. Several forms of the letter *d* are shown in Fig. 65; these illustrate how, by simply altering the curve of the stroke, the character of the letter is entirely changed. It would

FIG. 65

be impossible to show every modification of the fundamental styles of letters, as these exceed 800 in number, and can be seen in a type-foundry specimen book.

The principles on which these changes are made are comparatively few in number. The change from the normal letter occurs either in distorting the regular proportions of the letter, in

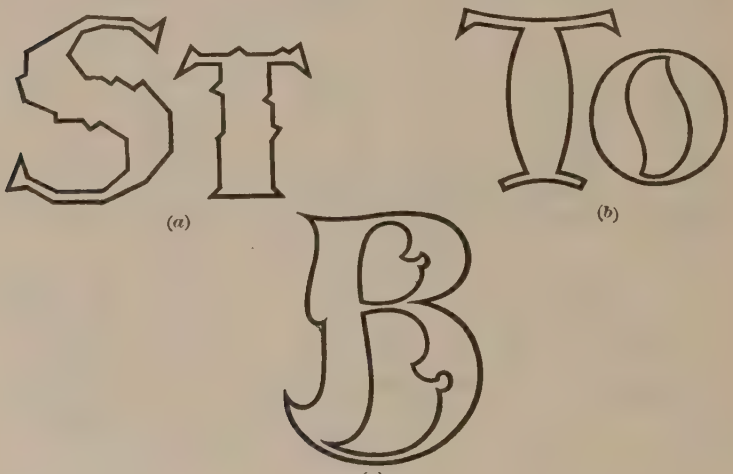


FIG. 66

altering some detail, or by changing the character of the letter in its stroke or outline. In Fig. 66 several examples of the latter change is shown. Instead of the symmetrical outline, (*a*) shows how this may be utterly disregarded, and the serrated edge used;

(*b*) shows the curved stroke; and (*c*), the ornamental outline of a letter. The inventive propensity of the expert letterer will

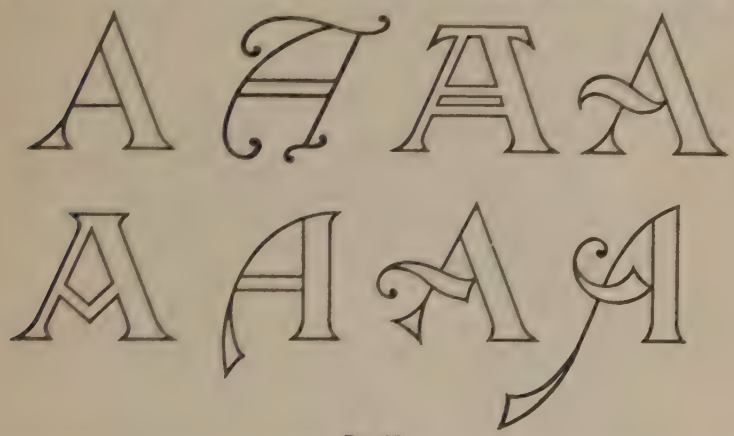


Fig. 67

lead him to create an entirely new detail to a letter and thus allow him to add this in a corresponding manner to other letters that will permit of its use. For example, the cross-bar in the letter *A* may be made in the form of a cyma, which may also be added to the letter *H*. The letter *A* is perhaps subject to greater modification than many other letters, although this may not appear to be so from a first glance at a normal letter. Without reference particularly to the styles of alphabets to which these

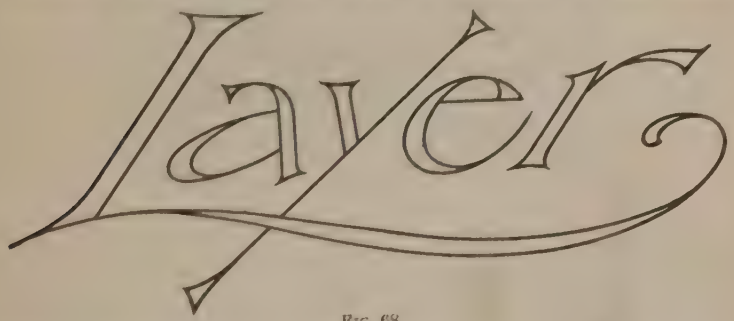


Fig. 68

belong, examples of some of the modifications of this letter are given in Fig. 67.

81. Extended Letters.—Such modifications as are easily and quickly made serve the purpose of the show-card writer. Freehand graceful curves are, therefore, to be sought after in

Fig. 69

making letters. To this end the letters may be extended above or below an entire word. An example of this is shown in Fig. 68. While the letter *S* may not extend underneath a word when used as a capital, the tail may extend a great distance to the left of the body of the letter without distorting the effect of its symmetrical proportions. When this is done it is always advisable to make some other modification that will counterbalance it in appearance, as shown in Fig. 69. Fig. 70 also shows how a stroke extending above the line may be counterbalanced by a corresponding stroke that may be ingeniously attached to the final.

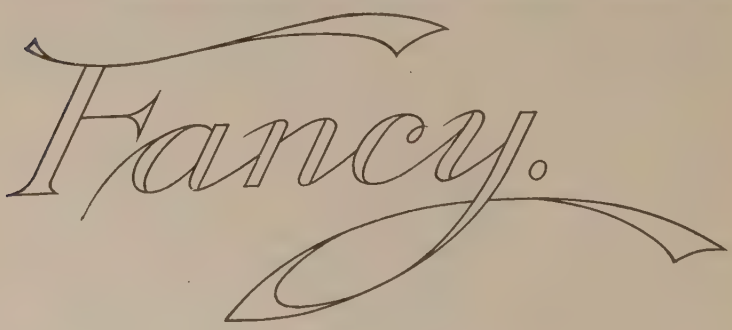


Fig. 70

Some finals, however, will not permit this addition. In such cases the balancing feature may be placed in a detached manner or connected with some projecting letter in the middle of a word.

RELIEF LETTERS

82. A letterer who is thoroughly familiar with the principle of shading may give great variety to his work by introducing some exaggerated form of shading so as to bring out the letter conspicuously. Then are several ways of doing this.

Fig. 71

One way is to represent the letters as being cut out of a thick block and so placed as to appear erect, inclined, or flat.

Some artists drawing on their imagination have placed letters on water above a picturesque waterfall, showing the reflection of the letters in the water, etc. Such ideas as the latter, however, are somewhat chimerical and require more labor and

thought than a practical show-card writer would care to devote to this subject. In Fig. 71 are shown three examples of relief letters. Another form of relief shading is shown in Fig. 72, in which the letter is made to project from an opening while the

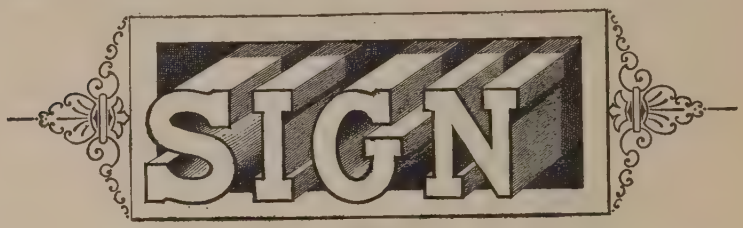


Fig. 72

shade or block appears to extend back to a point where it is cut off by a frame. The opening being dark gives an excellent opportunity for strong contrast in coloring as well as light and shade.

BEVELING

83. Plain Beveling.—When one colored card is mounted on another, as is often done by the card writer, the appearance of the work is greatly improved if the edge of the upper, or even both cards is beveled, instead of being cut off square. When beveled, the thickness of the card is apparently increased; also the edge may be bronzed and thereby enrich the card without causing much extra time to be given to the work. The beveling is easily accomplished even by one who has never had any experience in this line of work. It is necessary to use a beveled iron straightedge for this purpose and a sharp-pointed steel knife. When cutting the card the hand should be maintained in a uniform position that will give an angle of about 45°.

84. Ellipses and Circles.—For beveling cards in the form of an ellipse or circle, the machine made especially for this purpose should be used. This will insure a perfect and even bevel joining the line with accuracy. As these figures are much used in show-card writing and serve to make the show-card artistic and attractive, it is advisable for the show-card writer to possess one of these machines.

85. Irregular Curves.—When making designs of irregular curves for beveling, to insure correct proportions, draw one-half of the design on a piece of cardboard, as is shown in Fig. 73, where the design is drawn to a vertical base to which the corresponding side is made parallel. Then trace this outline and reproduce it on the opposite side, thus completing the design. Cut out the card along this line and, using it as a pattern, transfer the design to the card that is to be beveled by means of a sharp lead pencil. The bevel may then be cut out along this outline by means of a beveling knife, care being always taken to maintain a bevel of 45°. But before attempting to cut the bevel, the curve should be carefully studied, then the card placed on the table so that the curved line may be followed with a single stroke of the knife. If this can be done, the card will have an unbroken beveled edge.

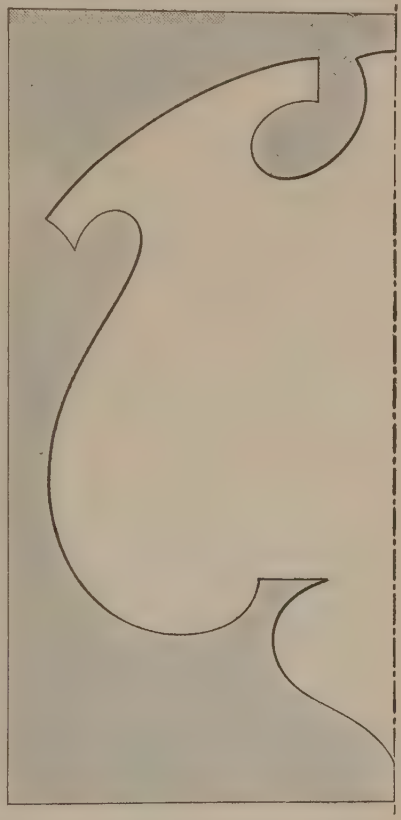


Fig. 73

Knives made especially for beveling cardboard may be purchased from the Technical Supply Co. These knives are made with handle and blade so formed as to best suit the hand. The blade is of the finest tool steel, it may be readily sharpened to a keen cutting edge at the point, and will retain this better than ordinary steel knives. The blades of these knives are detachable from the handle and may be readily adjusted. Beveling cannot be well done with a common knife.

86. Fancy Beveling.—There are several methods used for producing a deep bevel, either on the edge or in the center of the card. The beveling on the edge of the card may be done

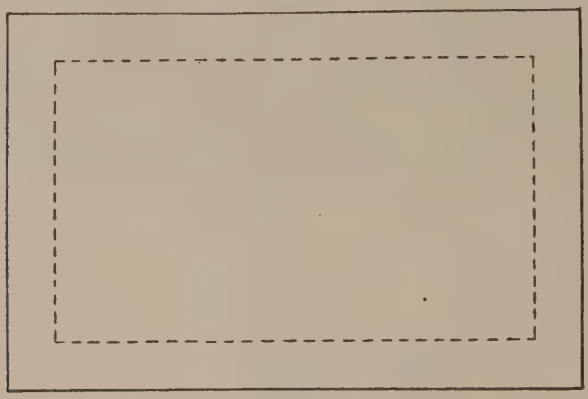


Fig. 74

as follows: Measure off, on the back of the card, the width desired for the bevel, as shown in Fig. 74, which should be from 1 inch to $1\frac{1}{2}$ inches; then score the card, by using a dull knife that will not cut through, but will permit of bending the edge to the required angle without a liability of breaking the surface. To join the corners accurately, make a pattern on a piece of card by cutting out a triangular piece on the corner that will allow the beveled portion to meet with a perfect joint on the proper angle, shown in Fig. 75. This pattern should then be used on all corners in order to insure a uniform and perfect bevel. A piece of tough paper should be glued in each corner in order to hold the bevel firmly in position.

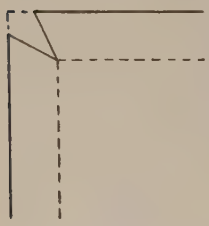


Fig. 75

Another method, shown in Fig. 76, used in beveling, is to cut a square or rectangle out of the center of the card, and fasten a card that has been beveled by the foregoing process to the back of this opening. The glued strips should in this case be placed on the reverse side of the card, as the back of the former

card is used as the face when placed in this position. The bevels of the card may be gilded or silvered with bronze, or a gilt or silver paper may be mounted on the bevels. This beveled

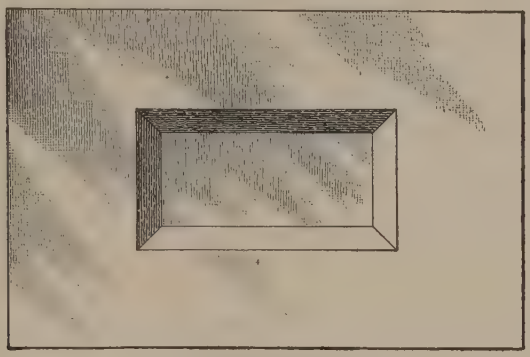


Fig. 76

treatment greatly adds to the attractiveness of a show-card if proper regard is paid to the inscription, design, combination of colors, etc.

MOUNTING

87. There are many occasions when mounting, if neatly done, may be made to deceive the eye and allow the observer to believe the work to be done entirely by hand. A sketchy print may be mounted on a card and afterwards colored, or the card immediately surrounding it ornamented so as to cover the edge of the mount.

Photographs may be mounted by the following method: Allow the print to remain in a tray of clear water long enough to become thoroughly soaked; sponge the card on which the photo is to be mounted with clear water in order that the absorbing quality of the card will be arrested; lay the photo face down on a clean surface after partially drying and apply the paste with a sponge. The paste should be made of gloss starch and free from lumps. Locate the position the print is to occupy on the card by making two small triangles with a sharp-pointed lead pencil and apply the print. When this has been laid on

lightly, lay a clean piece of thin paper over the print and rub carefully but firmly from the center to the edges.

88. Mounting Heavy Cards.—It is necessary when placing one card on another to use some adhesive that will cling with greater tenacity than starch or flour paste. Ready-mixed glue, which may be obtained in screw-cap pots, is best adapted and most convenient for this purpose. When mounting the card, it is necessary to apply the glue to the edge of the card only. This is not only a saving of time and material, but prevents the liability of the card from warping or twisting when the glue has dried. In mounting small cuts or thin paper, library paste may be used.

MANIFOLDING

89. Printing.—When a large number of cards are to bear one inscription or design, it is much more economical to duplicate them by some other method than brush and hand work. To avoid the use of printers' type, which is recognized at a glance, the work must be produced from a freehand design. The work of printing may be done on a printing press, but the preparation of the form should be done either by the use of a zinc etching, wood engraving, or on lithograph stone. The etching is done on a zinc plate that has been covered with two coats of pure asphaltum with a small quantity of varnish added. The design is executed in the asphaltum, after which the edges are banked up with a beeswax dam. Nitric acid, diluted with water, in the proportion of one-third acid to two-thirds water, is flowed on the plate and readily eats its way into the exposed zinc without affecting the asphaltum resistant. After the plate has been etched to a depth of $\frac{1}{32}$ inch, it is thoroughly rinsed in clear water, the asphaltum removed with turpentine, then after it has been mounted on wood, it is ready for printing. Wood engravings are made on boxwood or hard maple by cutting away the parts not required in printing. This is done by means of small gravers and chisels. The lithograph stone is used in manifolding by placing the design on the stone with a

water-color preparation, after which the stone is etched and otherwise prepared for the press. The design in all cases is placed on the zinc, wood, or stone in a reversed order or backward to that on the printed card.

90. Use of Stencils.—For manifolding in show-card writing, the stencil pattern very effectually fills this place and is made to stencil either the letter or the background. The stencil for the former purpose is made by cutting out of paper or other material the greater portion of the letter, but allowing parts, called *ties*, to remain; these tie the inside of the letter and parts likely to curl up when in use. A second stencil is laid over the work done by the first stencil so as to fill the spaces left by the ties and thus make a solid and complete letter. The same rule is observed in regard to the *cutting-in* stencils, which are used to make the background, and leave the letters the original color of the surface on which the color is spread. Large ties are used for cutting-in stencils, reaching from the letter to the edge of the stencil or border. A second stencil, so cut as to overlap the edges of the ties, is also used, thereby completing the entire background, leaving the letter clear and distinct.

91. Materials for Stencils.—The toughest medium-weight Manila paper should be used for stencils. It should be oiled thoroughly with boiled linseed oil, and allowed to stand at least 24 hours and then thinly coated on both sides with orange shellac. If a light quality of fiber board is used, no preparation is necessary. A sheet of glass laid on a perfectly even table provides a surface on which the stencil can be cut with a good steel knife sharpened to a thin point. It is well to mark the ties with some bright color, to avoid cutting through them, as a single tie cut through destroys the whole stencil, and an imperfect stencil will cause more bother in its use than it is worth. It is best, therefore, never to use a patched or repaired stencil.

92. Cutting Letter Stencils.—Fig. 77 shows one method of cutting a stencil. View (*a*) shows the stencil that makes the body of the letter, allowing ties to remain where most

strength is needed for the preservation of the stencil; (*b*) shows the stencil used to cover the parts left in the first stencil; and (*c*) shows the completed letter. When preparing the stencil pattern (*a*), cut two notches on either end of stencil pattern where shown by *d*. The purpose of this is to insure accuracy in placing the stencil (*a*) on the surface of the paper when pre-

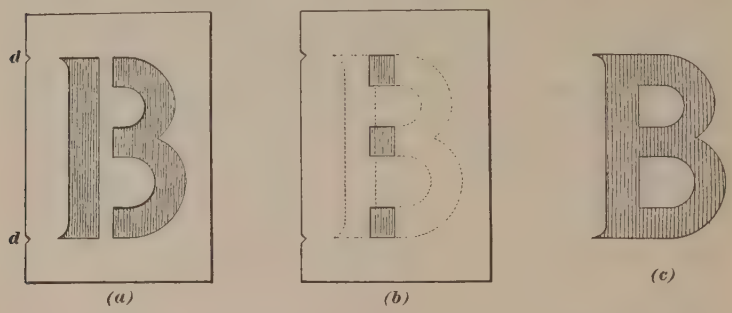


Fig. 77

paring stencil (*b*). This second stencil may be made by marking around the letter with a sharp-pointed lead pencil, or it may be stenciled with a brush that should be almost free from color, after which the stencil for the ties that were left by the first stencil may be cut out. By using both stencils, the perfect letter shown in (*c*) is obtained.

93. Background Stencils.—To make stencils for a background, everything is reversed from the plain letter stencil just described. In this stencil the letters must be covered, and all ties so cut as to keep the letters firmly in position. If a border is desired, it must be treated the same as a letter. The ties should be cut wider on the border edge, as by doing so additional strength is gained where most needed. In making this stencil, it is better to have too many ties than to leave one place weak. There is a great possibility of leaving one or more such places, especially in this form of stencil. In Fig. 78 are shown the two forms of stencil pattern necessary. View (*a*) represents the pattern that stencils the body of the background; the lined portions indicate the parts cut out, the letters and ties being allowed to remain. View (*b*) shows the stencil so

cut as to cover up the ties that were left in (*a*), the letter being allowed to remain covered also, as in (*a*). View (*c*) shows the finished work and the completed letters. It is advisable to make the plain as well as the background stencil, in order to become thoroughly familiar with the subject. Make the letters shown in Figs. 77 and 78, for practice, 3 or 4 inches in height.

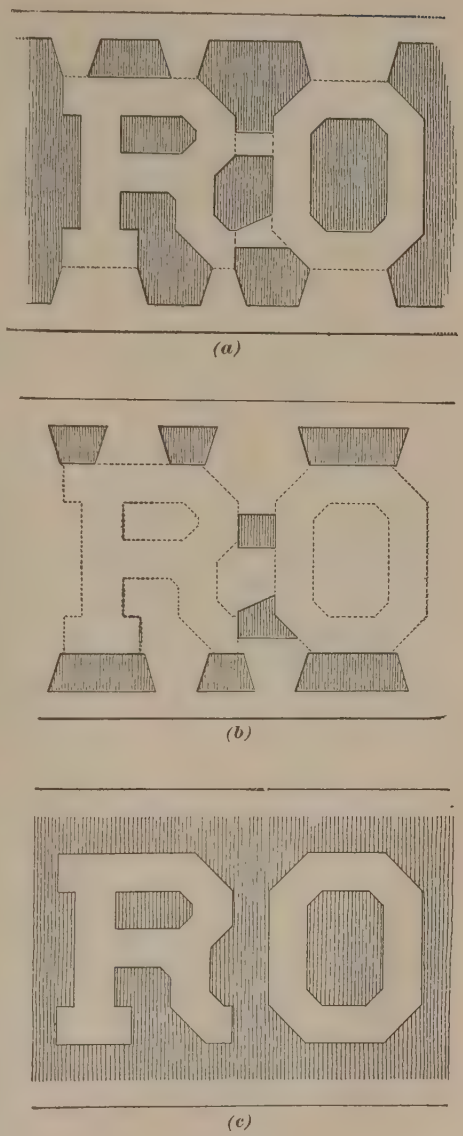


FIG. 78

94. Card Stenciling.—For stenciling on a cardboard surface, a color should be used that is free from oil; coach black ground in japan is the best black for this purpose. Colors should be mixed with a slow-drying varnish. If an oil color is used, the oil is absorbed by the card and spreads beyond the edge of the letter, leaving a yellow streak surrounding the letter. Card signs that have

been stenciled may be relieved by a few touches of hand work and made to present a very artistic appearance, either by shading or ornamenting with some bright color. The letter may be outlined with gold bronze or red, entirely covering all traces of a stenciled effect.

STORE AND WINDOW SIGNS

INTERIOR SIGNS

95. Store Banners.—The progressive show-card writer should be capable of preparing every manner of announcement sign used in the store or window except such work as gold lettering on windows, board, or other outside signs. All signs that are made on paper or cardboard will be prepared by the show-card writer, besides signs on enameled cloth and ordinary cotton sheeting.

Fig. 79

Store banners are much used for permanent inscriptions either to direct the customer to different departments or to utilize wall space with attractive signs that will bear some suitable motto or appropriate inscription. These signs are often prepared in the form of a banner and are stayed on the back with a thin strip of wood at the top and bottom of the card. Window-curtain fixtures and other inexpensive and available material,

such as rings, poles, tassels, and trimmings, are used for these banners. The bullion fringe used on silk banners is represented with gold color, shaded with burnt sienna. A detailed sketch of this banner is given in Fig. 79, where *a* represents the body of the banner on which the chief portion of the inscription is placed; *b* the hood, a very appropriate place to put the name of the firm; *c* shows where the fringe is usually placed on the banner. If a banner is to be placed on a white

Fig. 80

wall it is desirable to have the body of cream or some light color, while the hood should be a dark color. For example, if cream or gold color is used for the body *a*, the hood *b* should be a dark blue.

A banner that is used in our leading stores at present is a silver-plated brass frame, with a slot in one end through which a card may be slid into place. This is projected from a column, window sash, casement, or other convenient object by an artistic ironwork design, as shown in Fig. 80.

OUTSIDE SIGNS

96. White Enameled-Cloth Signs.—It is often desirable to hang a bulletin or other announcement outside the store window, in which case cardboard cannot be used as it will not withstand moisture. The most suitable material for this purpose is enameled cloth, which is white, glossy, and durable. Show-card black and varnish colors may be used to letter on this surface; but it is well to sponge the surface with benzine, before marking or lettering, in order to prevent the color from *creeping*, which means that the color will not always remain where applied, but will form an irregular and broken outline. When enameled cloth is used for an outside sign, a wooden frame that is just strong enough to allow the cloth to be stretched over the frame without bending is necessary. To prevent the possibility of bending, if the sign be a long one, cross-strips should be placed far enough apart to give the required strength. The cloth is then drawn over the edge and tacked securely; it may be tacked on the back of the frame, when a better finish is desired, for then the tacks are not seen.

If the following directions are observed, no difficulty should be experienced in stretching the cloth on the frame without wrinkling: Lay the frame on the cloth and cut the cloth, allowing a margin that will lap over the edge and giving an additional width for tacks. Tack from the center of the frame to the corners, stretching the cloth from the opposite side, and at the same time drawing it toward the corner. After four tacks have been temporarily driven in all four sides, continue the tacking by putting not more than two tacks on either side of the center at a time; this will hold the cloth and withstand the strain put on it when tacking the opposite side. Endeavor as nearly as possible to reach the corners of the sign at the same time; in other words, do not tack one entire side before another, as this will invariably cause wrinkles.

97. Sheeting Signs.—Special announcements are often made on material that is cheaper than enameled cloth, more quickly lettered, and less permanent in appearance. For this

style of sign, common cotton sheeting is used. Another advantage in using sheeting is that several narrow widths may be sewed together, and thus a sign of large proportions quickly and cheaply produced. To letter on cotton sheeting, the best lampblack should be mixed with copal varnish and thinned with gasoline to the consistency of cream. The black is applied with a flat camel's-hair brush 1 inch wide. The inscription is marked on the cloth by using charcoal. The lines are snapped on with a string that is charged with charcoal. After lettering the cloth, the charcoal marks may be easily dusted off the surface when the black has thoroughly dried.

98. Show-Card Transparencies.—The advent of thin celluloid sheets has developed a new use of the show-card, namely, a window transparency. A fancy panel is usually cut out of the center of the card, and the celluloid sheet, of some brilliant color, is fastened with glue on the back of the card. The portion of the inscription of special importance is reserved for this opening. This style of show-card is suspended with an incandescent lamp directly behind it, producing a sign that may be read in the evening as well as in the daytime; it is especially attractive by lamplight. To letter on celluloid, use a solid varnish black that will make the letter opaque and serve as a base. After this has dried, the center of the letter may be filled in with gold or aluminum bronze (penciled on), leaving a blank outline surrounding the entire letter. The remainder of the show-card is lettered as usual, surrounding the panel with appropriate lining or ornamentation.

99. Window Transparencies.—Another form of transparency that may be prepared by the show-card writer is the transparent window sign. This sign is designed to extend across the entire width of the window, the width of the sign being governed by the size of the letter and the inscription. Heavy Manila paper is used for this purpose, and it should be well coated with some dark color or it may be used without any preparation. The letters should be cut out and a bright colored tissue paper pasted on the back of the sign, entirely covering, with one thickness of the paper, all openings or letters. The

inside portions of such letters as *A*, *B*, *D*, *O*, *R*, etc. are then fastened in their proper places, pasting these on the tissue paper. A heavy line of black surrounding each letter, placed on the Manila paper, will give strength where needed and make an attractive sign in daylight as well as in the evening. If the ground is dark, a heavy line of bronze may be substituted for the black.

100. Card Electric Signs.—Many very artistic and attractive signs may be made of cardboard and illuminated with special 2-inch, globular, incandescent, electric lamps. These signs are not only attractive in the window display, but are used also for interior decorating. The letters are cut out of heavy white cardboard for this style of sign. The edge of the letter is covered with a heavy stripe of bronze, inside of which is worked a stripe of black. The lamps are then placed at intervals that will show the letter almost independently of the cardboard. The proper number of lamps that should be used is shown in Fig. 81. The cardboard must be fastened to a thin piece of board cut out, or made to conform in width of stroke to the cardboard letter; and the framework used to hold the letters together should be $\frac{1}{4}$-inch iron rods, and painted black or some color that will not call attention to this part of the sign. The rods connecting the frame and strengthening it, with the exception of the ends, should be flattened on either end and looped, allowing the top and bottom rod to pass through it, thus making them adjustable. They may then be placed to the back of a letter. These signs may be made suitable to every season by supplying the required number of lamps or cutting out the surplus. Revolving-wheel flash signs and stationary flash signs are thus easily constructed if the show-card writer possesses the "spark of genius" necessary.

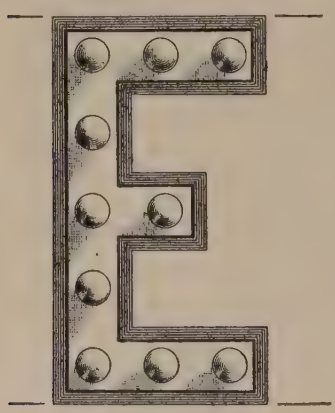


Fig. 81

101. Mechanical Devices in Window Lettering. There are almost numberless contrivances and devices that will give the card writer an opportunity to continually display novelties in arrangement, or to make new and attractive windows. Cardboard may be used for arches, round or square pillars, etc., on which lettering may be placed. Grilles and other openwork may be made by cutting out the parts and leaving the design. Among the novelties in show-cards is that which may be constructed to read differently from three directions. This sign is made as follows: Glue strips on the four edges of a card that will make a tray about $1\frac{1}{2}$ inches in depth. On a card $1\frac{1}{2}$ times the length of the tray, minus $1\frac{1}{2}$ inches, the width of one strip, letter the desired inscription, which should be of large bold letters. Letter the reverse side of the card also; cut this into $1\frac{1}{2}$-inch strips. Letter the inside of the

FIG. 82

tray, after which the strips may be glued in position 1 inch apart. The sign is then complete, as shown in Fig. 82, (*a*) showing the front, (*b*) the left, and (*c*) the right view.

102. Framing and Mounting.—To give show-cards a substantial and more permanent appearance, especially for wall cards, it is well to mount them on a frame made to the extreme dimensions of the card and $\frac{7}{8}$ inch thick. The card is glued to the frame, and when dry enough to handle, fancy paper in imitation of natural woods, or marble, may be pasted on the edge of the frame and extend about 1 inch on the face of the card.

The fancy papers used for this purpose include buckram, grass cloth, colored leathers, natural bark, ash, oaks, cedar, walnuts, mahogany, linen, lace, all of the varieties of marble, onyx, etc. The sizes of the sheets are 20 in. × 24 in., 24 in.

× 31 in.; the papers may also be had in continuous rolls 24 inches wide, except marble. These sheets or rolls may be purchased of the Technical Supply Co., Scranton, Pa., prices of which will be furnished on application.

The frames for show-cards may be easily made by any one from pieces procured at a planing mill or box factory. After cutting the pieces the lengths required, the ends are beveled at an angle of 45° and fastened together at the corners with small wire brads. To glue them also will make a much stronger frame than to simply use the brads.

CARD HANGERS

103. To suspend a show-card an eyelet may be attached to the back of the card without marring its face, or a small hole may be punched in the margin and a metal eyelet inserted so as to prevent the string from tearing through the margin. The gummed eyelet shown in Fig. 83 is used for the back of the card and may be obtained at a stationer's in gross quantities. To insert metal eyelets, it is necessary to use a small combination hand punch and set, which will not only cut the hole the required size but will firmly set the eyelet by upsetting the obverse end so as to clench it into the card. The eyelet known as the Dennison *B skirt eyelet* is used for this purpose; they are put up in boxes of 1,000 each. They have a burnished silver finish and are therefore not detrimental to the appearance of the card.

Fig. 83

PUNCTUATION

104. There is seldom sufficient attention paid to **punctuation** by letterers, as may be observed by an inspection of the card signs in almost any show window. Were the show-card writer to realize to what extent a well-executed piece of work is often marred by improper punctuation, he would not consider the time wasted that might be devoted to acquiring a full knowledge of this subject.

105. Especially are errors made in the placing of the **apostrophe,** but these errors may usually be avoided by remembering that the apostrophe is used to denote an omission. At one time the possessive case was denoted by the use of the possessive pronoun, for example "John Smith, his book," but this form has been gradually contracted until the present form of "John Smith's book" has been reached. Should the word end in *s*, to avoid the hissing sound that would be caused by the addition of another *s*, only the apostrophe is added.

Phineas' book; ladies' shoes; babies' clothing.

When two or more, connected by *and*, are used to denote possession, the apostrophe and *s* are added only to the last word.

Men and boys' clothing; women and children's shoes.

Should these words be connected by *or*, the apostrophe and *s* are added to each.

Boys' or girls' shoes.

The apostrophe is also used to denote the omission of one or more letters.

> 'Tis pleasant, sure, to see one's name in print;
> A book's a book, although there's nothing in 't.
> —*Chatterton.*

106. The **period** is put at the end of every word, phrase, or sentence that is complete by itself, and not interrogative or exclamatory; it is also placed after all abbreviations.

Quit yourselves like men. The M. D. addressed his letter to James Howard, LL. D.

107. The **colon** is an intermediate point between the semicolon and the period, and is used as follows:

1. After words that promise a series or statement of something important.

His accomplishments, he said, were not many: a stout heart, a firm resolve, and—50 cents.

2. Before an important remark added to a sentence, especially when it sums up the sentence, or presents the meaning in another form.

Avoid evil doers: in such society an honest man may become ashamed of himself.

108. The **semicolon** is used to separate clauses that are themselves divided by the comma, or that require a point greater than a comma and less than a colon; or to separate the parts of a loose series.

He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending or supercilious, to inferiors.

109. The **comma** is the most frequently used of all the punctuation marks; the chief purposes for which it is used are the following:

1. To separate terms of a closely related series, or two such terms when the connective is omitted.

Hedges, groves, gardens. It was a dark, desolate region.

2. To separate terms that are contrasted or otherwise distinguished, and terms of which a part in one might be referred improperly to the other.

He is poor, but honest.

3. To set off a word, phrase, or clause that is parenthetic, or that comes between other parts and breaks their connection.

You will then, however, be in no better condition.

4. To set off a modifying word, phrase, or clause that is not closely connected with what it modifies, or that is removed from it by inversion.

Behold the emblem of thy state in flowers, which bloom and die. By Americans generally, the hero of the Battle of Manila Bay is beloved.

5. To set off words or phrases used independently or absolutely.

Ristalfo, give me what is mine, and that right quickly.

6. To separate the predicate from its subject, when the subject is very long, and has a clause, or consists of punctuated parts.

The fact that he is allowed to go unpunished, makes him more insolent than ever.

7. To separate clauses that are neither very closely nor very loosely connected.

There mountains rise, and circling rivers flow.

8. Short simple sentences or clauses seldom require a point within them; and phrases or clauses that stand in close connection with that on which they depend seldom require a point before them.

Tell me when it was that you saw him after he returned.

110. The **interrogation point** is placed after every complete direct question, whether it forms a complete sentence or only a part of a sentence.

What mean'st thou by that? Mend me, thou saucy fellow?
—*Julius Cæsar.*

111. The **exclamation point** is placed after a word, phrase, clause, or sentence that indicates great surprise, grief, joy, or other emotion in the speaker.

Woe unto thee, Chorazin! Woe unto thee, Bethsaida!

112. The **dash** is chiefly used for the following purposes:

1. To show omissions caused by interruption.

Cassius. Yet I fear him:
For in the ingrafted love he bears to Cæsar—
Brutus. Alas! good Cassius, do not think of him.

2. To show emphasis or suppressed feeling, or to show an unexpected turn in thought or style.

Heaven gives to its favorites—early death.

3. To set off a parenthetical phrase, especially when emphatic or when there are other points within it.

To render the Constitution perpetual—which God grant it may be—it is necessary that its benefits should be practically felt by all parts of the country.—*D. Webster.*

4. Before echoes, or where the words *that is* or *namely* are understood.

The four greatest names in English poetry are almost the first we come to—Chaucer, Spencer, Shakespeare, and Milton.

113. The **parenthesis** is used to enclose some incidental remark or explanation that breaks the regular construction of the sentence and can be omitted without injuring the grammatical sense.

> Know then this truth (enough for man to know),
> Virtue alone is happiness below.—*Pope.*

114. **Quotation marks** are used to enclose words taken from the saying or writing of another person.

> The doctor made the sage remark, "while there's life, there's hope."

115. The **hyphen** is used at the close of a syllable that ends a line when the remaining part of the word must be carried to the next line; to join the parts of compound words.

116. The **ditto marks** are used to avoid the repetition of the word or expression directly above them.

117. The **underscore** is a line drawn under words in manuscript or copy to give them special emphasis, showing that they are to be printed in Italic or capitals, one line denoting Italic, two lines denoting small capitals, and three lines large capitals.

PRICE LIST OF SHOW-CARDS

118. The prices asked for plain lettered cards vary but little throughout the country. For special elaborate designs there is no price fixed. The leading professionals charge as high as $15 for a single card; such cards, however, are quite elaborate and are more in the form of a permanent sign than a show-card. They are usually mounted on a frame, and are either extensively ornamented with pearl or relief scrolls, or they have much artistic work, such as pictorial or figure work, requiring much time and artistic ability to prepare them.

The prices usually charged for plain show-cards are as follows: Full sheet 22 in. × 28 in. with three or four lines of letters, 50 cents; one-half sheet, 35 cents, and one-fourth sheet 25 cents. When a little coloring or shading is added, these sizes bring respectively 75, 50, and 35 cents. If extensively colored, $1.50,

$1, and 75 cents for the same sizes. Price tickets vary according to the amount of work they contain, but they average from 60 cents to $3 per dozen. Beveled show-cards, or show-cards in relief made with the relief bulb, or those made by the air brush, bring from $1 to $5 each, and are usually mounted on wooden frames bound on the edge with fancy paper. When pearl or brocades are used on the face of the letter and the letter is outlined with gold bronze on glossy black cards, these bring as high as $10 each in the large size 28 in. × 44 in.

SHOW-CARD DESIGN AND ORNAMENT

(PART 1)

ELEMENTS OF DESIGN

INTRODUCTION

1. Designing, as applied to show-card writing, includes many forms of treatment, and therefore covers a broad field of study. It consists of a number of general rules and established forms that serve as a foundation for the building of new and original ideas.

It has its beginning when the letterer, in the slightest degree, departs from a straight line in the arrangement of his inscription, or from a perfectly plain background on which he is to place an inscription. Unless the show-card writer possesses some knowledge of the subject of design, his ability is limited to a mere knowledge of the proper formation of letters and their arrangement into words.

Designing will ever be an art that, aside from general fundamental rules, involves the faculty of the artist for producing original conceptions and combinations. In its highest and most classic form, the character of its composition follows the style of some recognized historic period or school of architecture. The show-card writer's requirements however are seldom of so classic a nature; therefore, only the elementary composition of designing is considered here. Originality must be developed if one would obtain the greatest possible success in this work.

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SIMPLE FIGURES

LINES AND CURVES

2. Aside from a straight line, a curved line may be said to be the first step in designing. There are, however, several ways of placing letters on a straight line; they may be vertical, inclined to the right or left, or they may radiate from a point above or below the line.

3. A **curved line,** or a **curve,** is a line no part of which is straight; it may be imagined to be formed by the bending of a straight line. Any portion of a curve is called an **arc.** A *circular arc* is any part of a circumference. Circular arcs having the same center, but different radii, are called *parallel arcs;* they are inside one another. They are also called concentric, which means with the same center.

4. A **circle** is a closed figure, all points of whose outline are at the same distance from a point within called the *center,* Fig. 1. The term circle is applied both to the curved outline of the figure and to the space enclosed by it; but the curved outline is more commonly called the *circumference* of the circle. The distance from the center of a circle to any point on the circumference is called the *radius* of the circle. A line through the center of a circle, and having its ends on the circumference, is called a *diameter.* In Fig. 2, O is the center of the circle, OB, OD, OA, and OC are radii, AB and CD are diameters. Every diameter is equal to two radii, and divides the circle into two equal parts, or *semicircles,* and the circumference into two *semi-circumferences.* Two diameters perpendicular to each other, as AB and CD, divide the circumference into four equal parts called *quadrants.*

Fig. 1

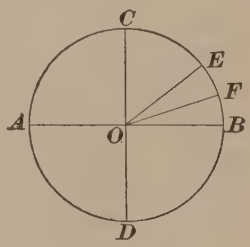


Fig. 2

5. An **ellipse** is a plain figure bounded by a curved line such that the sum of the distances of any point on that line from two fixed points within is always equal to the length of the line passing through the fixed points and terminating at both ends in the curved line. The ellipse is sometimes spoken of as an **oval,** but as thus used the word oval is a misnomer. The word oval comes from the Latin word *ovum*, meaning an egg; the shape of the oval, then, is that of the outline of an egg. To speak of an egg-shaped oval, therefore, is an absurdity, and no more sensible than to speak of a circle as a round circle.

6. Arrangement of Lines.—When three words or lines of letters of suitable length are used in an inscription, the card

Fig. 3

writer often so arranges them that the top and bottom lines of letters are made to stand on curved lines, the center line being straight and the top and bottom lines curved in opposite directions away from the center line, as shown in Fig. 3.

To draw concentric lines, the letterer, usually, ascertains the exact center of the card; makes a small loop in a piece of hemp twine, sufficiently large for the point of a lead pencil to be passed through it; then, from a point on the lower part of the card as a center, describes an arc, using the finger to hold the string in place. The string is then slipped beneath

the finger in order to draw several parallel curves. Letters may be placed on a plain curve either vertically or on lines radiating from a point called the focus.

THE ELLIPSE

7. There are many ways of making, or describing, an ellipse, some of which are quite complicated. For designing purposes, exclusive of architectural work, a knowledge of two or three methods will serve every purpose. The simplest method is to draw a horizontal line and erect a perpendicular bisecting it. Point off on the horizontal line the length of ellipse desired, proceeding from the perpendicular equal distances to the right and left. Divide the horizontal line, from these points to the vertical, into four equal parts. Fix tacks on the third point from the vertical on either side; tie a string around both tacks, and fasten the ends together at one of the points farthest from the vertical on the horizontal line. Place lead pencil inside and follow around, and a perfect ellipse will be the result, as shown in Fig. 4. The ellipse may be elongated by moving the tacks farther away from the vertical, or it may be widened by moving the tacks closer to the vertical.

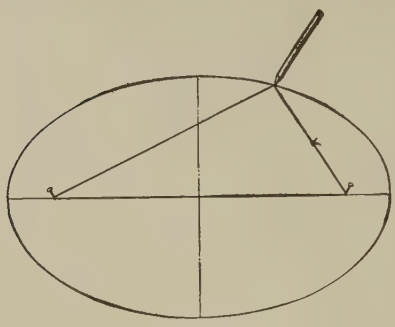


Fig. 4

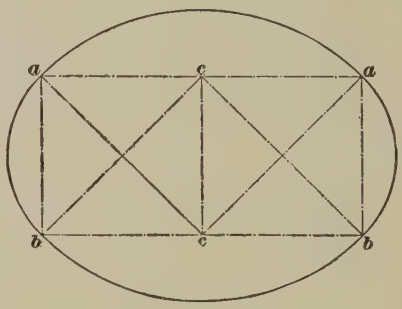


Fig. 5

8. To draw the ellipse shown in Fig. 5, construct two squares and draw lines from the corners intersecting in the center of each square. From this point of intersection, describe with compasses the arcs from

a to *b*; from the points *c*, describe upper and lower lines from *a* to *a* and *b* to *b*.

Another simple method of constructing the ellipse is as follows: Describe two tangent circles, such that the sum of their diameters will represent the length of the ellipse and draw a horizontal line through the centers of both circles, as in Fig. 6. Divide each semicircle into three equal parts, as at *a*, and draw a line from each dividing point through the center of each circle, meeting at the points *b*. From these points describe curves from *a* to *a*, top and bottom, and the resulting figure will be an approximate ellipse.

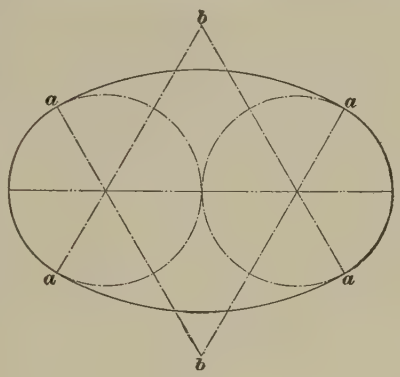


Fig. 6

STARS, SHIELDS, AND HORNS

9. The **six-point star** is very simple in construction, but is less frequently used than the five-point star. To draw it,

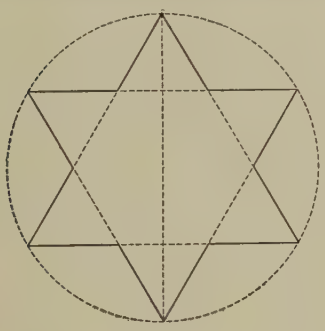


Fig. 7

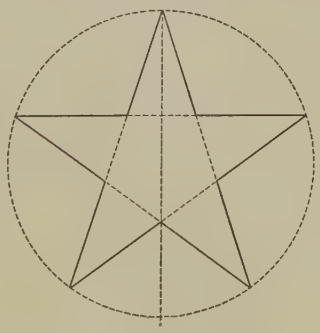


Fig. 8

first describe a circle large enough for the six points to touch the circumference; then draw a straight line through the center, marking on the circumference, with a sharp lead pencil,

the two points crossed by the straight line. Set the compasses and divide each semicircle into three equal parts, and then from these points draw the lines that form the star, as shown in Fig. 7.

The **five-point star** is more difficult to draw, as the five points must be located with accuracy. Set the compasses at approximately one-fifth of the circumference of the circle, and mark off the five points on the circumference. If the fifth space falls short of or passes the starting point, divide the difference into five equal parts, change the set of the compasses by this amount, and respace the circle. It may be necessary to repeat the operation a third or a fourth time. Then from these points draw the lines as shown in Fig. 8.

10. The **shield,** as an ornamental subject in designing, is extensively used by the card writer and decorator. It is made in various ways and is subject to much ornamental treatment. In earliest times it was a dome-shaped disk and highly ornamented by the metal worker; the present forms of the shield have come into recognition by state adoption. Fig. 9 shows the outline of a shield that is most familiar to every one. To draw this shield and give it proper proportions, first construct a square and divide this into four equal parts by a vertical and a horizontal line. Divide the upper left quarter, approximately, into thirds on its left and top outlines. The points *a*, *b*, *c*, *d*, and *e* will establish the outlines. Thirteen

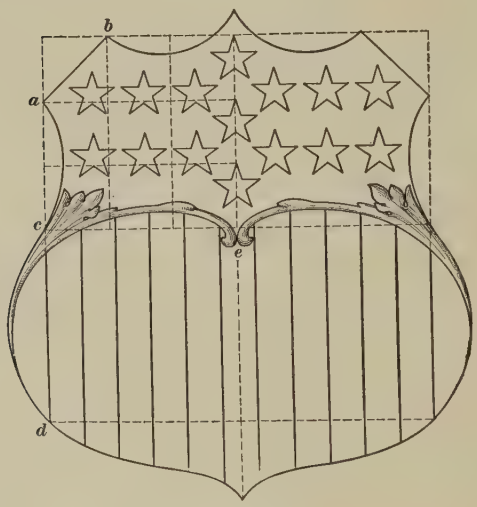


Fig. 9

stripes are always used in consideration of the fact that there were thirteen original states. The number of stars are not considered as in the blue field of the American flag. They are

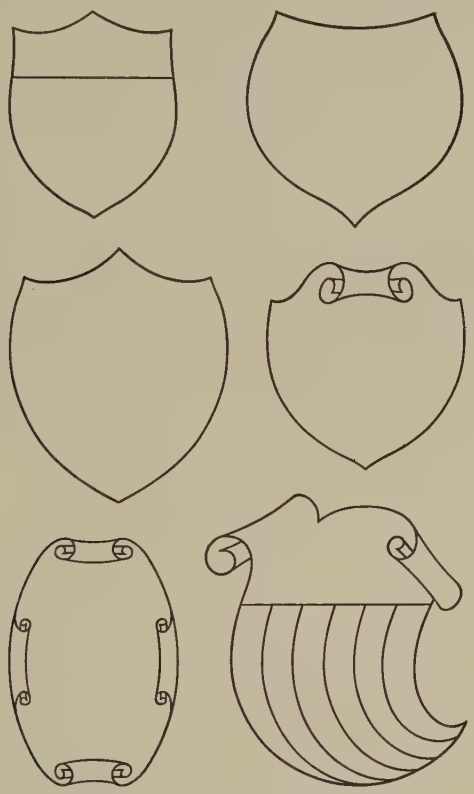


Fig. 10

arranged usually as shown in the figure. Fig. 10 shows several forms of the shield that may be used in designing the show-card.

11. Horn of Plenty.—Another element in designing is the **cornucopia,** emblematic of prosperity. This may be made quite ornamental and elaborate, or it may be made

sketchy or suggestive without going into considerable detail. Fig. 11 gives the general arrangement of the horn of plenty, but this is subject to original treatment on the part of the designer.

Fig. 11

THE PANEL

12. The elaborate panel has its beginning in the plain figure, called a **rectangle,** which, as shown in Fig. 12, is a four-sided figure having only right angles, or a right-angled parallelogram. To this, lines are added until the panel becomes a work of art. It is not necessary to consider this growth step by step, but every detail in the transition from the rectangle to the elaborate panel finally used as a design will be contained in the examples given.

Fig. 12

13. Panel Ends.—Attention is first called to the methods of finishing the end of the

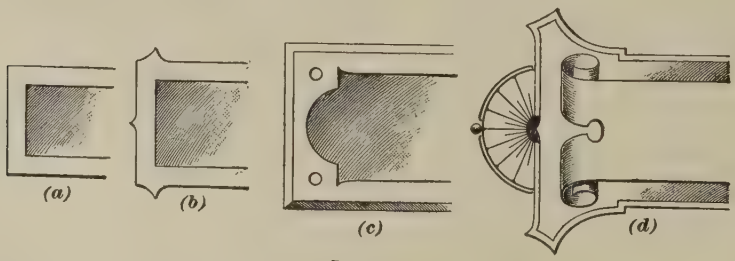


Fig. 13

panel. In Fig. 13, (*a*) shows a perfectly plain panel and its plain outline; (*b*) shows a plain panel, the outside of which is

slightly ornamental; (*c*) represents an ornamental inner panel, while the outside is perfectly plain; (*d*) is an example of an

Fig. 14

ornamental outline, with the ends of the inner panel finished as a scroll, or an imitation of a ribbon.

In designing, two panels of entirely different shape and character are often used together; the one in the foreground is made to bear the inscription, while that in the background is given less prominence. In Fig. 14 (*a*), a diamond-shaped panel is used as the one on which the inscription should be placed; in (*b*) the body of the lettering is placed on the panel, while the shield or upper panel of this design may be used for a trade mark, price mark, or other purpose.

14. Part Panels.—In dealing with the panel for designing purposes, the nature and importance of the inscription must be considered. The interior panel may be made extremely ornamental, as shown in Fig. 15, or the reverse may obtain,

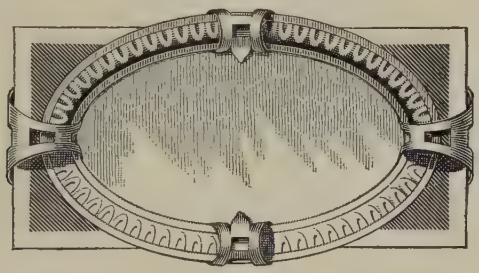


Fig. 15

and the entire attention may be given to elaborating the surroundings of the panel, as in Fig. 16, which illustrates a plain panel surrounded by an ornamental design. Panels may also

be combined with some other design, in which case the panel is not in the foreground. When the panel is left unfinished

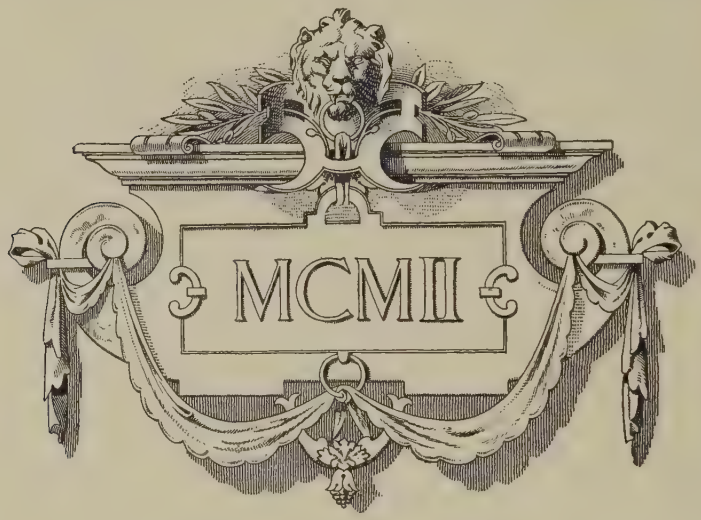


Fig. 16

on one end, as in Fig. 17, it is known as a **part panel** and many beautiful effects can be produced by its use. In this style of panel the damask principle may be used, the panel

Fig. 17

being blended into the ground by using the lettering brush or by stippling with the end of a stiff hair brush. The lettering is also blended; the extreme light color is thus

contrasted against the darkest part of the panel, and the dark lettering is continued on the light ground outside of the panel. This principle illustrates one of the essential elements in designing; namely, to make the strongest lights come directly in contact with the darkest shades. If several shades of equal strength are combined in a design, the tendency of the general effect is usually weakened.

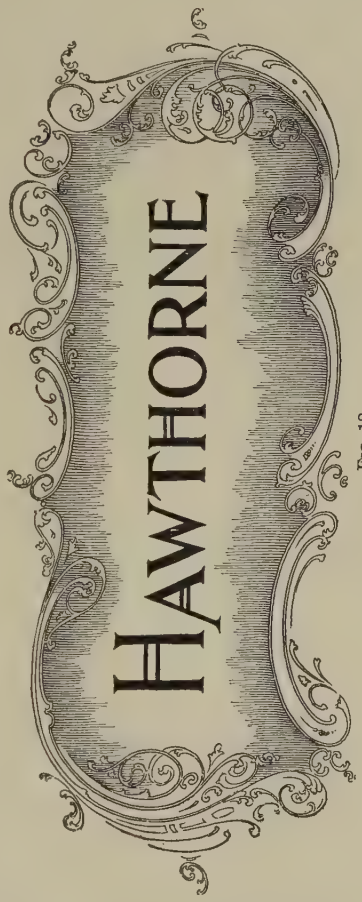


Fig. 18

15. Rococo Panels.—A panel much used by the designer of lettering inscriptions is one that may be made to fit any irregular space; it may be made to correspond in the general arrangement and design of its ends, thus making a balanced design, or, it may be made without regard to uniformity. This is known as the **rococo panel** and is shown in Fig. 18. It is especially useful to the show-card writer, being easily and quickly constructed; its outline is made with one continuous brush stroke. Its unlimited application rests with the versatility of the letterer.

16. Relief-Scroll Panels.—In Fig. 19 is shown a panel that serves much the same purpose as the foregoing. It is known as the **relief-scroll panel,** and is often so elaborate in design and composition that the entire inscription can be placed within its outlines. The relief scroll is based on

the natural form of the acanthus leaf, but it is idealized into a great variety of forms.

The elements of the relief scroll are shown in Fig. 20. These should be arranged in a relief design, introducing the leaf and

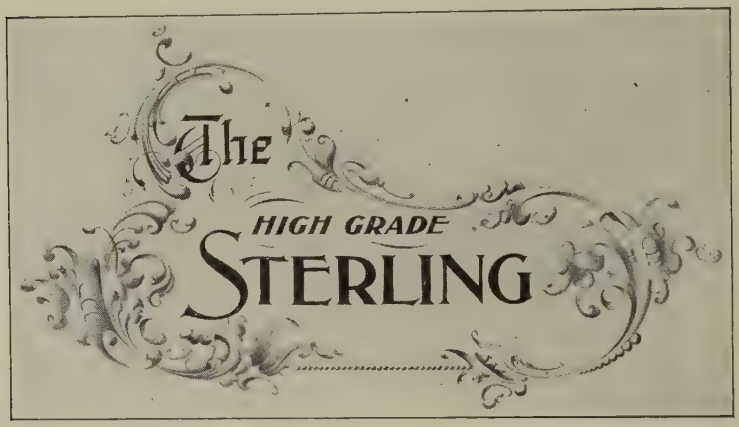


Fig. 19

other features where they properly belong. But no one should expect to be able to construct a relief ornament and shade it properly without considerable practice. Study and practice should be given each detail separately. Graceful curves are an important element in the construction of this ornament,

Fig. 20

and, in fact, in all freehand ornamentation. Therefore, the ability to draw symmetrical curves is necessary before any one can execute the relief ornament, which is considered to be the most difficult of all styles to master.

Fig. 21

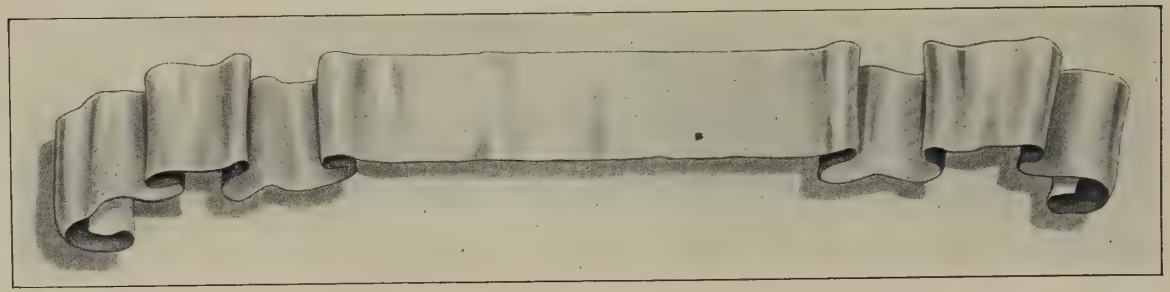


Fig. 22

RIBBONS

17. Forms of Ribbon.—The **ribbon** is used in many forms, and can be made to suit almost any style of inscription by folding or extending. When folded, the part representing the back of the ribbon is called the *return*, and must be shown by color or shading. The ribbon is made either in a regular curve or with irregular and broken edges. Fig. 21 shows the

Fig. 23

ribbon in some of its many forms; the names of its component parts are: *a*, the bow; *b*, the broken band; *c*, the regular band; *d*, the returning band; *e*, the streamer; and *f*, the roll. Another form of the ribbon is shown in Fig. 22.

The ribbon is used also in a square or geometrical form, shown in Fig. 23, in which case the graceful and natural wave

Fig. 24

does not enter. This form of ribbon is chiefly employed in conventional or set designs.

The most graceful and symmetrical design of the ribbon is in the form of the double ogee curve; when so used both ends must be made precisely the same in outline. The fold can also be made in the middle of the ogee, as shown in Fig. 24, without distorting its symmetrical effect, but rather giving it ease and grace, which should always be the aim of the designer.

18. Shading the Ribbon.—To make the shading of a ribbon appear natural, the natural law of light and shade must always be observed. If the light strikes on one part of the ribbon, the opposite side corresponding with it must necessarily be in shadow. The study of light and shade is the first requirement in designing, and has been considered with reference to individual letters in *Show-Card Writing*. Strict adherence to this law is absolutely necessary, for the slightest disregard of it is noticeable to the skilled eye. Owing to the advantage of shading single letters to the left, it is well to practice shading the designs on the left also, in order to avoid such mistakes as are likely to occur by showing a shade on opposite sides of an object or of several objects when they are combined in one design.

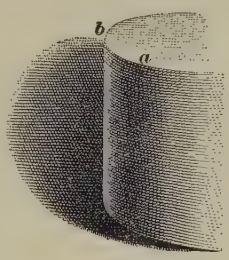


Fig. 25

19. Reflected Light.—In the shading of ribbons or any rounded object, the principle of the reflected light must be observed. By it is shown the edge or line which, without the observance of the principle, would be lost where the darkest shaded parts come together. Fig. 25 shows this principle, the greatest strength of the shade being somewhat removed from the extreme edge of the object, as at *a*, while the shadow cast by the object itself is strongest against the edge at *b*.

INDEXES

20. Aside from the knowledge of alphabets, nothing is so important in show-card work as the index hand. It is indispensable for directing the attention to some specialty, or the customer to some department; therefore, the card writer should thoroughly understand the principles of its construction. The rule by which it is proportioned, though, is so simple that when once understood no difficulty should be experienced in laying out a right or left index from memory.

In Fig. 26 are shown the points of construction and their proper location. The distance from the end *a* of the forefinger

nail to the center *b* of the knuckle is equal to the distance from the center *b* of the knuckle to the edge *c* of the cuff. It is also equal to the distance between the end *a* of the forefinger nail to the end *g* of the thumbnail, and from the bottom *i* to the top of the coat sleeve. The distance between the lines forming the wrist, or from *c* to *h*, is one-half the distance between the edge *c* of the cuff and the bottom *i* of the sleeve. It is also equal to the distance between the thumbnail *g* and the thumb knuckle *f*, the distance between the finger *d* and the thumb *e*, and the distance between the knuckle *j* of the second finger and the point *k*. To locate these points properly, draw

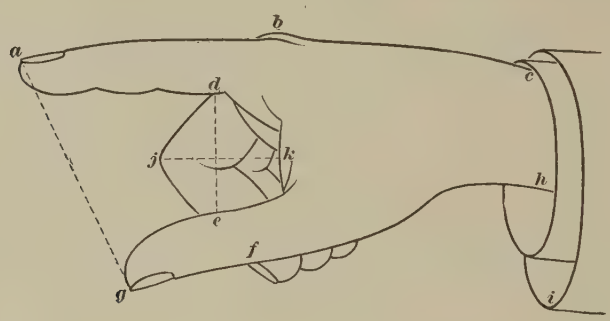


Fig. 26

a horizontal line tangent to *b*. Then locate the points *a* and *c* at equal distances below this line and equidistant from point *b*. The points *a* and *c* being found, draw the curves of the top of the finger and the back of the hand. Draw the line from *a* to *g* at an angle of 25°. The width of the finger at *d* and the thumb at *e* are equal, and one-half of that from *d* to *e*.

Fig. 27 shows the proper location of the shading in the index. In order that the hand may appear in relief, strong shades should be made where these are shown; otherwise, the index will appear flat and lacking in strength. The shading will also serve as a guide when painting the index in natural colors. It is not necessary when shading the hand to attempt a study of the lines and shades as they appear in life, but to give the work what is known as the conventional treatment, omitting detail.

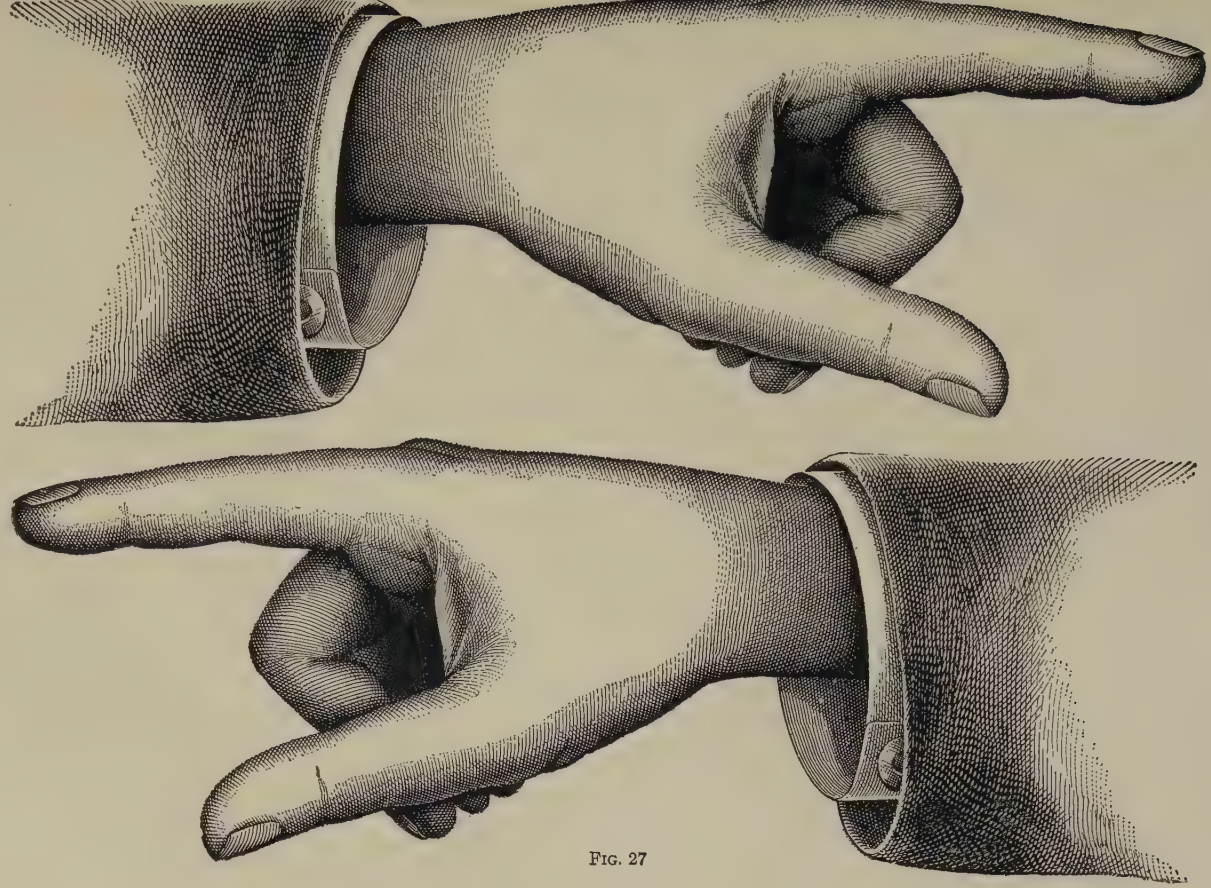


Fig. 27

THE EYE

21. Nothing so attracts attention as the human eye. It has been said that "the eye is the window of the soul." But the show-card writer can make this the soul of the window if the drawing and harmony of coloring be of such a character as to cause a striking similarity to exist between the natural and the artificial. To succeed in his profession the show-card writer should be able to design every principal feature used in the different trades, or by merchants. The most common of these designs are the eye, spectacles, shoes, teeth, mortar, horseshoe, cigar, fish, and the bird.

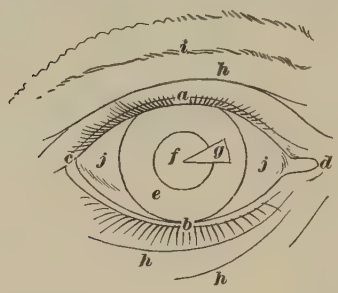


Fig. 28

The outline sketch given in Fig. 28 shows the proper proportions and location of the several details of the eye. The length, or the distance from *c* to *d*, is twice the width, or the

Fig. 29

distance from *a* to *b*. The color disk *e*, or *cornea*, should be tangent to the lower lid, but should extend underneath the upper lid. The diameter of the pupil *f* should be a little more than one-third that of the cornea, although this is not arbitrary,

as the pupil is subject to great variation when acted on by light. The white surface on either side of the cornea *j*, known as the *outer canthus*, should be equal in area. The small, partly enclosed portion *d* is known as the *inner canthus*. The reflected light *g*, or *iris*, is usually made wedge-shaped; it may, however, be made rectangular with small points or rays on either edge. The upper lid is marked by the line *h*, while the marks *h* below the eye represent the location of wrinkles often seen in the markings of the eye. The proper length and location of the eyebrow is shown at *i*. With these few guide lines, no difficulty should be experienced in constructing a properly proportioned eye. In Fig. 29 the eye is shown fully shaded.

22. Coloring the Eye.—After tinting the entire portion surrounding the eye a flesh color, blend this into the background so as to avoid sharp edges of color. Complete the shading of the eyelids, wrinkles, and eyebrows with burnt sienna, black, and blue. Make the eyeball, or white of the eye a bluish white and shade where the upper lid would cause a shadow to naturally fall, using blue and black for coloring. The inner canthus should be tinted with red. The cornea may be a blue, black, or brown, with the strongest shades above and below the pupil, blending this in lines radiating from the center of the pupil. The pupil should invariably be black and glossy; the iris should be clear white. After the eye has been otherwise completed, the eyelashes may be penciled on, as shown in Figs. 28 and 29; also, the penciling of the eyebrows and other retouching done in a manner that will give clearness and artistic finish to the work. A sketchy appropriate design adds much to the appearance and attractiveness of the show-card. There are many articles advertised in the window or store that offer an opportunity for such treatment. Waterproof India ink should be used for the purpose, and after marking out the design with a lead pencil, a long-hair pointed brush, or a dull-pointed steel pen should be used for the sketching. After the black is applied, the design may be laid in with *flat colors;* that is to say, colors in which no attempt is made toward shading, although several shades of one color may be used.

PRACTICAL DESIGNING

INSCRIPTION DESIGNING

ARRANGING THE INSCRIPTION

23. A show-card writer is confronted with all kinds of combinations of words in inscriptions. It should be one of his chief aims to be able to fit the inscription to any required size.

This Line of
READY ~ MADE
TUXEDOS
— AND —
DRESS SUITS
Is Unequalled
— BY —
YOUR TAILOR

FIG. 30

He should also possess a comprehensive knowledge of the almost unlimited forms of arrangement that make it possible to design the card, so that it will be neat and artistic as well as legible. To do this, the words of greatest importance should

be most conspicuously brought out in the inscription, and when this is accomplished, the desired end in show-card writing has been attained.

The proper selection of various styles of freehand letters is essential to the speed of the show-card letterer. Letters consisting of rounded strokes may be executed much quicker than letters having many angles. For example, the third line of Fig. 30 is in the style known as Full Block, but the letter is seldom used by card writers because not quickly made. What is true in regard to letters, is likewise true in regard to the arrangement of the lines of an inscription. An elaborate design may be used when the occasion requires, but to save the labor and time necessary to make an accurately balanced design is greatly to the advantage of the card writer and his income. He therefore resorts to various methods, when the wording is of such a nature as to permit of the use of a freehand arrangement.

24. Straight-Line Arrangement.—There are two general methods of arranging the wording on a show-card. If there is a considerable amount of matter, it may be lettered in a uniform style of capitals and lower case in the same form as printed matter, or it may be arranged in the form known as the display ad. The straight-line inscription may be made of capitals throughout, but it is not always necessary to follow the printer's rule of beginning all lines at the left margin; sentences may end at any point. The first few words, if especially important, and the final line also, may be placed in the center of the card without detriment to the appearance of either inscription or design.

25. Display Arrangement.—In the display arrangement, several lines may be occupied without giving any special consideration to uniformity in the style of the alphabet selected, or the size of letter used, so far as their relations to the appearance of the work are concerned. A vertical line should be drawn through the center of the card in order to guide in placing a word exactly in the center. This placing is accomplished by counting the number of letters in the word, or, if more than one

word occurs on a line, by counting also the spaces between the words, allowing the width of one letter for each space, and balancing the total number of letters and spaces equally on either side of the vertical line, as shown in Fig. 30.

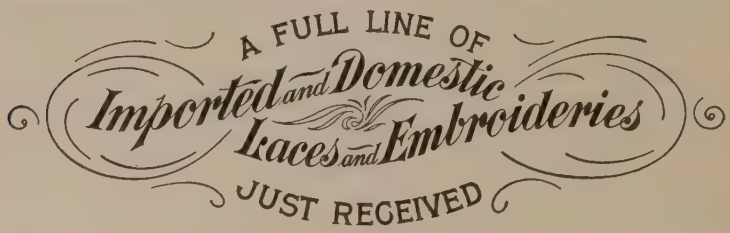


Fig. 31

This method is also used when the inscription is composed of words that may be suitably arranged in curved lines. These are made to balance by observing the center vertical line, as shown in Fig. 31. The space between the curved lines should be equal on either side of the central vertical.

Fig. 32

26. Freehand Arrangement.—Fig. 32 illustrates a style that may be called the freehand arrangement composed of straight lines only. This style requires no observance of a center balancing line. It is necessary, however, that due

regard is paid to a uniform margin line for beginning and ending words, also that the first and last lines of the inscription are at equal distances from the top and bottom edges of the card respectively. The expert show-card writer never marks out the letters for this arrangement.

The freehand arrangement, however, is not confined to straight lines; the inscription may also be constructed entirely

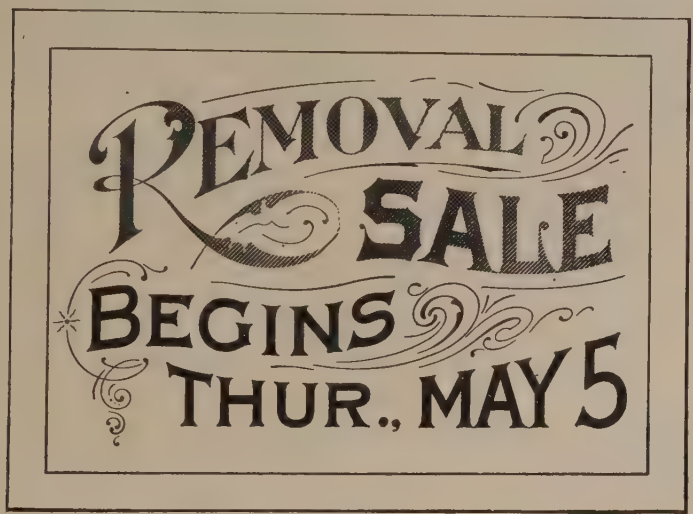


Fig. 33

of curves, in which case it is only necessary to balance the inscription equally in the center of the card by simply maintaining the uniformity in width of margin. Fig. 33 shows an example of the style of curves used in this arrangement. It is not advisable, however, always to use curves throughout an inscription. A combination of straight lines and curves gives the same results and avoids the confusion and irregularity in general effect that arises from too many curves.

METHODS USED IN DESIGNING

27. Centering the Inscription.—To find the center of a card or space to be lettered, the card writer simply uses a piece of strong twine that will not stretch and a lead pencil.

This renders unnecessary a rule or tape line, which may not always be at hand. He inserts the point of the pencil in a loop at one end of the twine; then with the other end of the string held between the thumb and forefinger he finds the approximate center of the card by measuring from one edge of the card, marking the point near the center with the point of the pencil, as shown in Fig. 34. Without changing the length of the string, he then measures the other side, likewise marking near the center the point that corresponds with the former one, and afterwards divides the difference between these two points whether they overlap or fall short of the true center. This

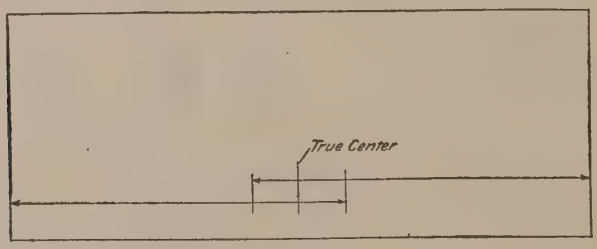


Fig. 34

short space may be divided by the eye and be as nearly accurate as is necessary.

28. Drawing Curved Lines.—The curve of a line is governed by the width of the card, and the proper curve can be quickly found by allowing the string to pass through the center point. By sliding the finger up or down the radius may be increased or diminished and the arc made the size desired. Fig. 35 shows the position of hands in performing this operation; it likewise shows the two methods used in placing the letters properly on a curved line. In (*a*) is shown the plan most generally used. Here the strokes of the letter that are vertical in the normal letter are made parallel with lines that radiate from the center, or point from which the arc is described. In (*b*) is shown the other plan, by which all letters placed on a curved line are made vertical. In either case the letters are somewhat distorted; but as they are more distorted in the latter case, the letterer prefers to use the former.

Fig. 35

LOCATION OF INSCRIPTION

29. Common Error.—The beginner usually thinks that the entire space on the card should be covered with letters. This, however, is not so, as the inscription is never of such a nature as to require letters too large to permit a liberal margin. The observer is usually not more than 10 or 15 feet from the sign, and small letters may be easily read at this distance, especially if they are made clear and distinct in outline and in such styles as are most

Fig. 36

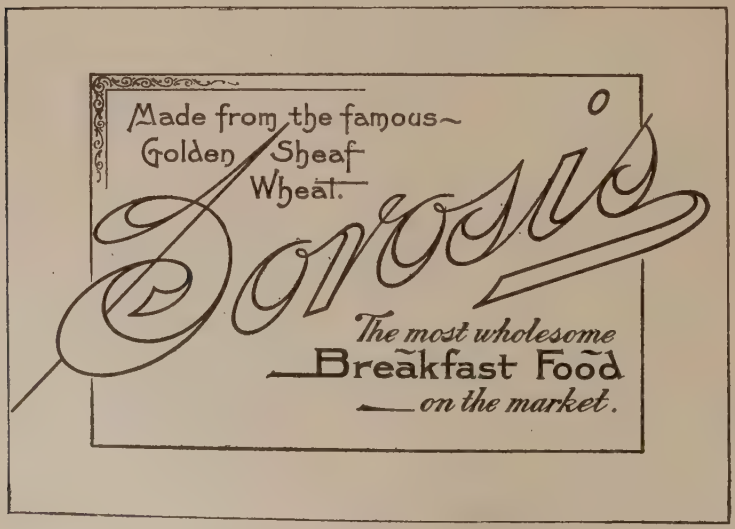
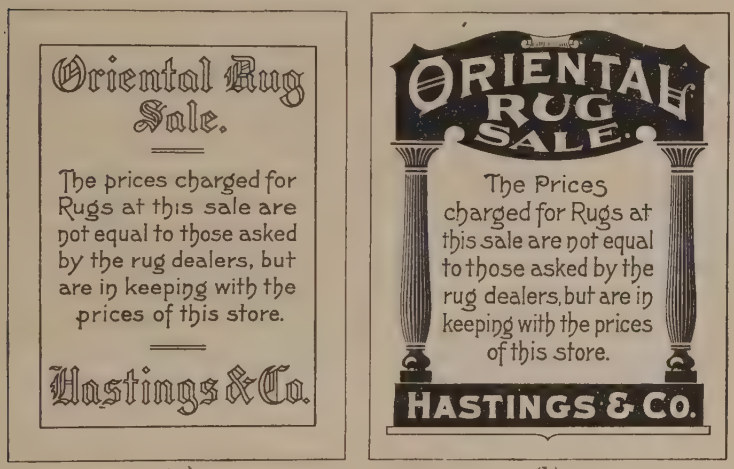


Fig. 37

suitable to the inscription. The leading show-card writers carry this idea almost to its limit without impairing the

appearance of the card or depreciating its value. Therefore, in designing a show-card the first demand should be neatness; the second, sufficient margins to allow a small space within the stripe. The stripe should be made at least $1\frac{1}{2}$ inches from the edge of the card. Fig. 36 shows the comparative location of an inscription composed of two or three words.

30. Emphatic Words.—If a single word requires special prominence, as, for example, the name of the maker or the name of an article, the word may easily be brought out, though the general effect of keeping the body of the inscription the desired distance from the edge of the card is preserved.



(a) (b)

FIG. 38

Fig. 37 illustrates this style of design. The fine-line stripe may surround the design, being omitted only when it would otherwise come in contact with the lettering; or, the stripe may be merely suggested in the upper left- and lower right-hand corners of the design—according to the nature of the inscription.

It often happens that a number of words need to be given special prominence, while a large portion of the matter is purely descriptive and therefore may be put in one style of small letters. In that case, the letterer may give the words the form

of a design by embellishing the principal lines of letters, or he may prepare his sign with no attempt at artistic designing, using plain letters only. Fig. 38 shows two designs bearing the same inscription: The show-card in (*a*) is a plain-lettered sign, but in (*b*) the inscription is arranged in the form of a design. In this case, the strong contrast of the black ground and the white cut-in letters repays the writer for the extra time required in thus treating the inscription.

31. Selection of Alphabets.—The selection of the most appropriate style of letter requires careful consideration. The letterer should have the various styles of letters so fixed in his mind that when given an inscription to design he will be able to give to every word the particular style of letter best adapted to its length, to the combination of its letters, and to its relation to the other lines of the inscription. This the letterer cannot hope to do until he has had considerable experience in lettering. To provide him with those styles of letters most commonly used is the purpose of the plates of alphabets to be drawn and sent in to the Schools for correction. In the supplementary alphabets, however, styles less frequently used are given. A student who has become proficient and has ability to draw the regular plates of the Course will experience no difficulty in executing any of these added styles.

REMEDYING MISTAKES

32. To guard against mistakes in practical work, a letterer must be careful and observing of the instructions and matter furnished by the employer or customer. Mistakes, however, do occasionally occur, and if too frequently, they are quite expensive for the card writer. They are also very humiliating as it gives many persons great pleasure to detect an error and to hold up the card writer to ridicule. Accuracy in spelling may be obtained by the conscientious study of a good spelling book.

When completed, all work should be carefully examined and all errors found should be corrected with the least possible

erasure, as all erasures will show unless skilfully made. The most common fault is the omission of a letter. For erasing, a sharp scraping knife may be used, after which medium and fine sandpaper are used. If the error is not too large, it may often be painted out with white or black.

Another plan is to cover an entire line of letters with a ribbon or panel; which, if space permits, will never be detected as being the result of an error, but will appear as if intended in the original design.

ORNAMENT

PLAIN ORNAMENT

33. An **ornament** is something added simply as an embellishment and is intended to add to the beauty or grace of an object. Its study includes the study of mankind, for every nation and time have expressed their ideas of grace and beauty in their ornaments. But here the study of ornament is confined to its use on show-cards. Many, especially beginners, think that every place unoccupied by the inscription should contain an ornament and that, without an ornament, the card is incomplete. This is a mistake, for an abundance of white space, well disposed of, greatly increases the effectiveness of the display. In fact, it is far better to have too much than too little white space or to use an ornament where it does not belong.

To do his work with the necessary speed and at the same time execute an artistic design in a workmanlike manner, the card writer must be familiar with the principles embodied in the construction of the various styles of ornament. He must learn their proper application and acquire the ability to execute them rapidly and effectively before he can successfully use bas-relief, shaded scroll work, or set designs in flat ornament on his cards.

34. Curved Lines.—The first element of ornament is the curved line shown in Fig. 39 (*a*). Although in nature this was seen in the undulation of the waves of the ocean and in the

outline of the human figure, it remained for the English artist William Hogarth to classify this graceful curve and name it *the line of beauty*. The architect has given it the name of

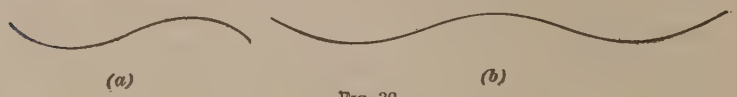


FIG. 39

ogee curve. By uniting two lines of beauty, as shown in Fig. 39 (*b*), the *double ogee curve* is formed.

In Fig. 40 is shown how every line of the perfect human figure is an ogee curve. It is there shown that the various members,

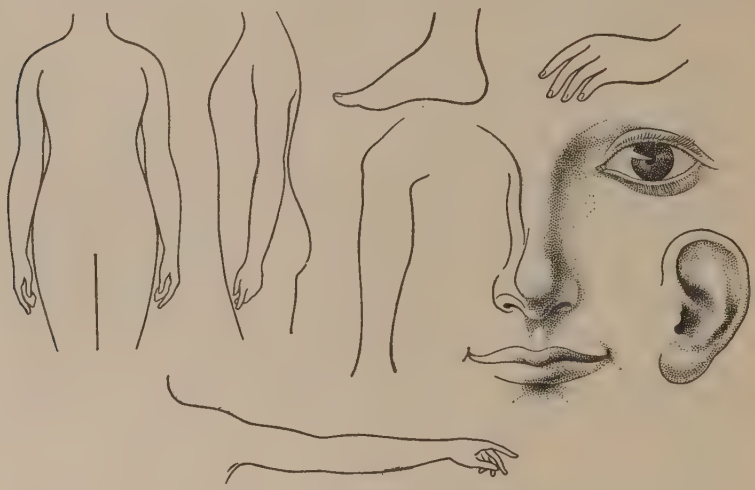


FIG. 40

the trunk, leg, arm, foot, hand, nose, eye, ear, are formed by combinations of this curve. In fact, all things that are graceful and artistic contain this line of beauty. It is also found in lettering.

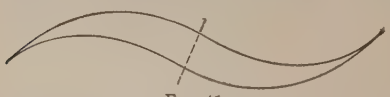


FIG. 41

Two of these curves are frequently combined by being spread apart in the center but merged into one line at either end, as shown in Fig. 41; they are then said to form a **cyma**. This combination is much used by letterers and architects.

35. Line Scrolls.—The next step in the development of classic ornament is the turning of the curved line into the volute; or, gradually bringing a line from the circumference of a circle to its center. This feature in ornament was used

FIG. 42

extensively in the capital of the Ionic and Corinthian Schools of Architecture. Thus, it is seen that in the simplest attempt at ornament all forms of ornament are based on fundamental principles. In Fig. 42 is shown the first departure from the

(a)

(b)

FIG. 43

established forms in order that the various ornamental features may be applied so as to conform to any given space. A scroll of this nature may be very well used at the end of a line of letters, but it is often required of the scroll ornament that it either be

duplicated to the right and left of a vertical center or united so as to diminish equally from a large center to a single stroke. Two examples of such ornament are shown in Fig. 43 and they are sufficient to illustrate the method by which the line ornament may be used in any given space. It is possible, from these examples, for the letterer so to change the character of his ornaments that they will be distinctively different, and yet conform in a general way to the principles on which this style of ornament is based.

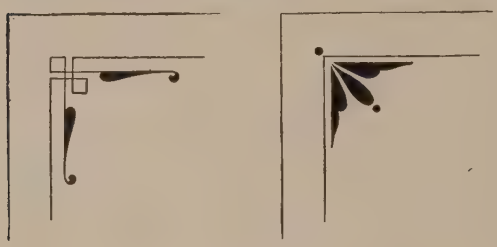


Fig. 44

36. Corner Ornaments. When a stripe is used to give a finish to the edge of the card sign, a small neat ornament is sometimes used in the corner. This ornament may enter into the arrangement of the stripe in many ways to give relief to the plain angular finish. It may be made in connection with the stripe or independent of it, as shown in Fig. 44. In finishing the edge of the card, a tint of gray, light yellow, purple, etc., may be run on the extreme edge about $\frac{1}{4}$ inch wide. Two stripes are often used, either of the same width or a heavy stripe outside and a fine-line inner stripe.

37. Centerpieces.—Where a curved line of letters is placed at the top of the card and a long straight line of letters follows it, an open space is unavoidably left between the two

Fig. 45

lines of letters. Unless equal spaces are left above and below the inscription in the form of a margin, this open space is conspicuously in need of something to fill the vacancy and make

the reading matter compact in appearance. To balance the design properly, very often all that is required is some simple

FIG. 46

ornament such as is shown in Fig. 45; this is on the order of l'Art Nouveau and is easily and quickly formed. Another centerpiece ornament is shown in Fig. 46. This is the simplest

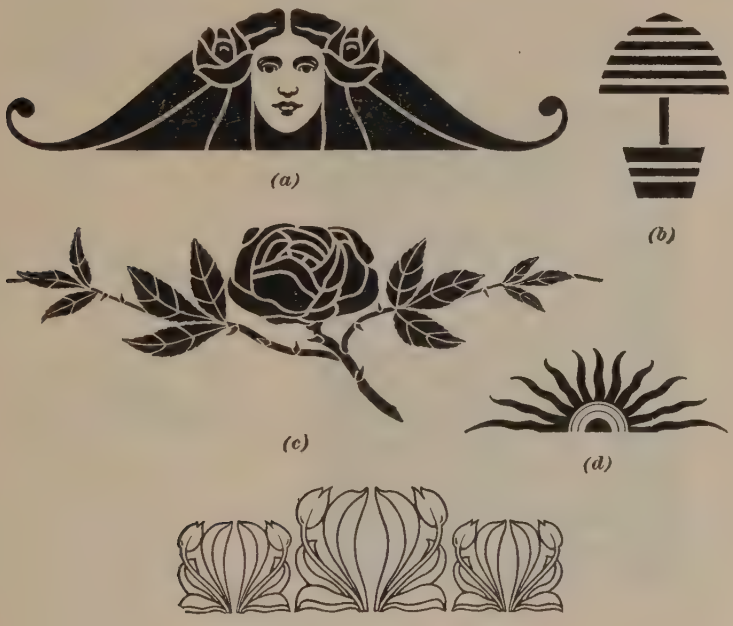


FIG. 47

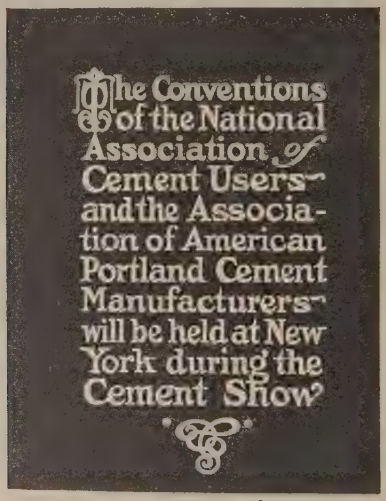
form of a shaded-line ornament and is made with a few free-hand curves of the brush. With a little practice, the curves

may readily be made in opposite directions, and one side will be an exact counterpart of the other.

Fig. 48

Conventional designs are often used for the centerpiece as shown in Fig. 47, where (*a*) is the head; (*b*), the tree and tub; (*c*), the rose; (*d*), the sun; and (*e*), the tulip. If the inscription calls for a number, or if a monogram, or other symbol may be worked in the design, a wreath, such as is shown in Fig. 48, may be used.

38. End- or Tail-Pieces. In a book, where the matter ends with less than a full page, the end- or tail-piece is sometimes used. Likewise, when a show-card contains a large inscription



(*a*)

(*b*)

Fig. 49

a small conventional leaf or ornament may be used at the end of the last line of letters, to fill out the space and give the reading matter a square solid appearance; or, one may

be placed at the bottom as shown in Fig. 49 (*a*). View (*b*) shows one style of ornament that may be used at the end of

(*a*)

(*b*)

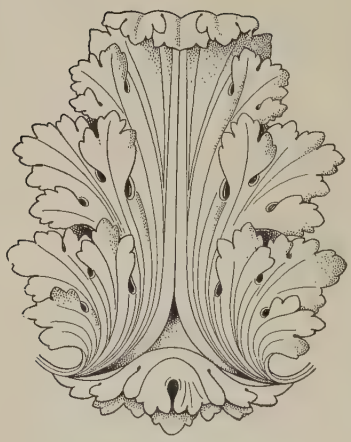
FIG. 50

a line of letters. Two ornaments, used as tail-pieces, but calling for more study and time in their execution than the simple line ornament, are shown in Fig. 50.

RELIEF ORNAMENT

39. Origin and Application.—Classic ornament is based on natural forms; and the graceful relief ornaments of the Greeks and Romans are traced to the acanthus plant. This plant has long graceful leaves that fall away from the stem in symmetrical curves, suggesting to the eye of the artist the idealized form of treatment that has, in all its beauty, been expressed in ornament of the various periods of architecture. This style of relief ornament reached its most artistic

(*a*)



(*b*)

(*c*)

Fig. 51

and classical development during the Italian Renaissance and Louis XVI periods.

Although this ornament cannot be profitably used on show-cards, its formation should be thoroughly understood, for on it are based the flat and rococo ornament which is extensively used in show-card work.

In Fig. 51 (*a*) is shown the natural acanthus plant; view (*b*) shows the conventional treatment of the leaves so often portrayed with brush and chisel. In view (*c*) is shown a still further development of these leaves suggested by the natural leaf curling at the end. The further practical application of this style of ornament is its use in connection with the relief bulb.

40. Flat Scrolls.—The most profitable ornament to the show-card writer is the flat scroll. It is quickly applied and, in a general way, gives the appearance of a studied piece of work. It may be made either in imitation of the shaded relief or as the rococo ornament. By using a brush well suited to the curved stroke that begins with a fine line and broadens out into a wide stroke, the relief ornament may be followed without any attempt being made to shade the strokes or bring out in detail any of the finer drawing that is characteristic in the relief.

The ornament shown in Fig. 52 was prepared on a sheet of paper 15 in. × 20 in., and the brush used was a No. 11 red-sable rigger. The fine lines may be drawn with this brush turned edgewise, and the heavy strokes with the brush turned flatwise. A very artistic ornament may be made by blending several shades together; for example, starting at one end of the scroll with a neutral color favoring purple and gradually adding a subdued shade of red until at the other end of the scroll the red is quite prominent and distinct. Such scrolls are usually lined with some dark or bright color, in harmony with the colors used for the body of the scroll. In (*a*) is shown the colored scroll outlined with a small brush. In (*b*) is shown a similar ornament, but in a gray shade. This ornament illustrates how this style of scroll may be fitted to any particular design, or made to conform to any irregular space on the card where an ornament of some kind is required.

Fig. 52

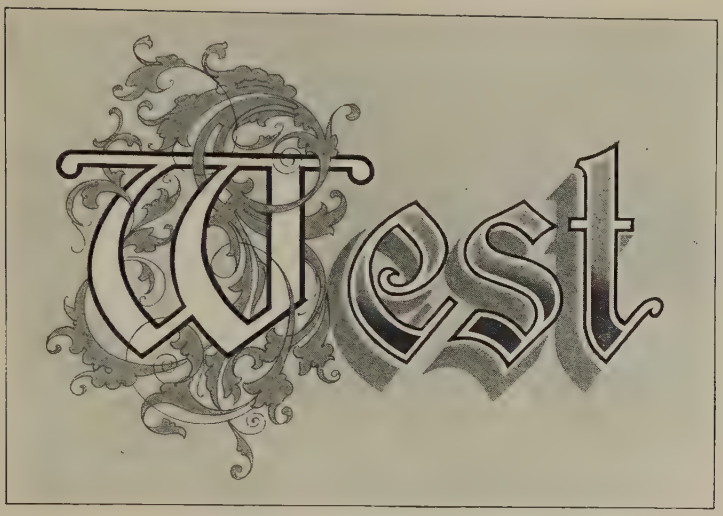


Fig. 53

Fig. 54

Curtains
and
Fixtures.
Imported
and
Domestic
Rugs.
Draperies.

Fig. 55

Fig. 53 represents the flat ornament on the filigree order in combination with a capital letter.

41. Rococo Ornament.—The rococo ornament, which is also a relief ornament, is produced in flat lines and strokes and with no attempt to shade the strokes. The general effect of this ornament is that of two parallel strokes enlarged at one

Fig. 56

end, and accomplished with a long graceful sweep of the brush. These lines are often used to make a border, to surround a panel; and in combination with other ornament, Fig. 54 shows a simple example of this treatment, while Fig. 55 shows a more elaborate example. In this, dry color is used to assist in forming the panels and giving the design color, while the rococo ornament serves as a border treatment to the panels.

42. Relief-Rococo Ornament.—In the more elaborate show-cards, the ornament is often produced in semirelief by

the use of the decorator's relief bulb, as shown in Fig. 56. There are various forms of adjustable tips so that all manner of scrolls, leaves, flowers, etc. may be easily formed. The composition sold by the Technical Supply Co. for use in the relief bulb is made of an adhesive mixture that after it has been applied may be bronzed with gold or silver by using a soft brush to apply the bronze.

Many artistic effects are produced by first laying in a panel or other design with brilliant opaque or dry color, and then surrounding the design with the gold or silver ornament. But no one should attempt relief-bulb ornament until he is thoroughly familiar with brush ornament. However, any one who has had considerable practice in forming rococo and relief painted scrolls should have no difficulty in embellishing a show-card in relief.

FLOWERS

43. Floral Decoration.—The show-card at the present time is subject to every conceivable embellishment, but the one mostly used by the leading card writers is the floral design. To make the card attractive and yet not consume too much time in the work is the aim of the card writer. Therefore, such flowers as may be made with the fewest possible strokes of the brush are the most practical to use. The letterer should guard against the common error of attempting some forms that would bother a horticultural wizard to classify. He should confine himself to such common, well-known flowers as the field daisy, both white and yellow. The details of nature as shown in the wonderful formation of plant and flower are well worth a most careful study, especially the details of such flowers as will be reproduced in show-card work. Dreer, Burpee, and Henderson furnish on request their beautifully illustrated seed catalogs which will be of great assistance in flower painting.

44. Practical Application.—In Fig. 57 is shown a cluster of Easter lilies on a design in which the plain panels are artistically embellished with the floral pieces. They are drawn in reverse. This may readily be done, after drawing one side, by tracing the design on cloth or paper with a lead

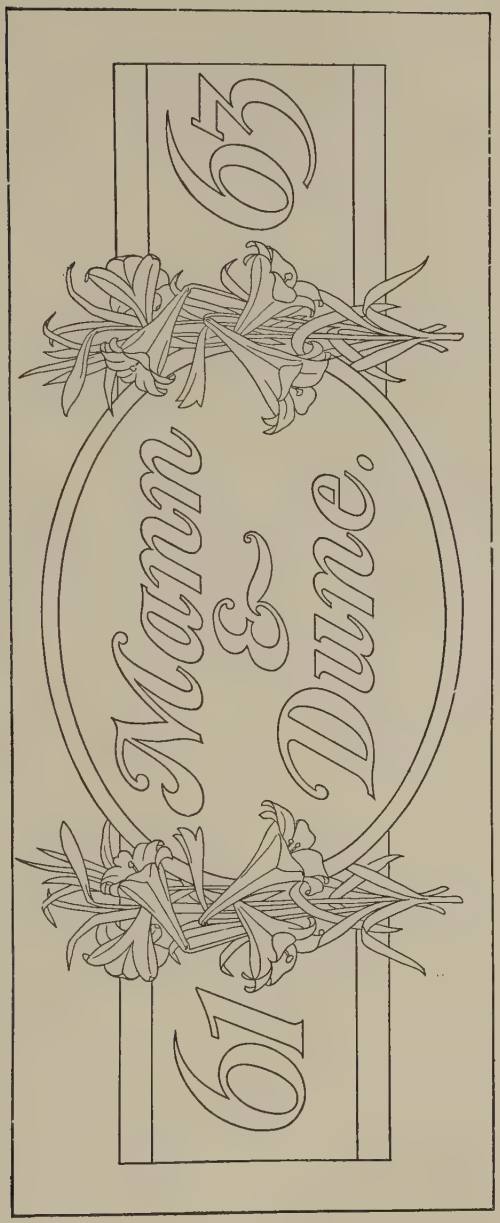


Fig. 57

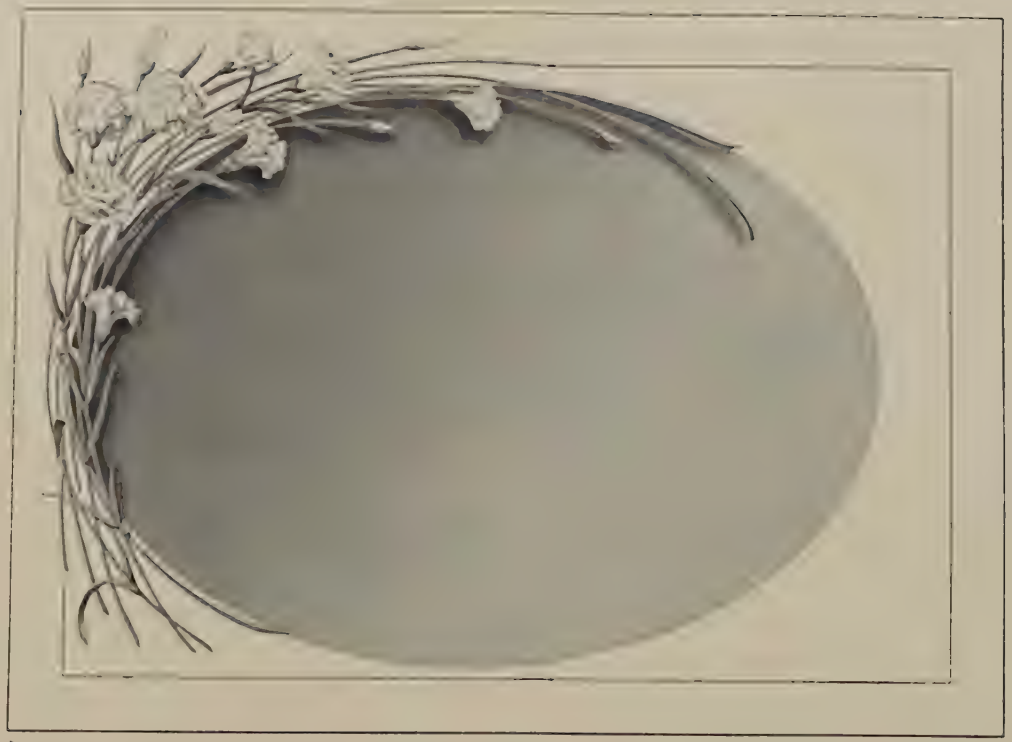
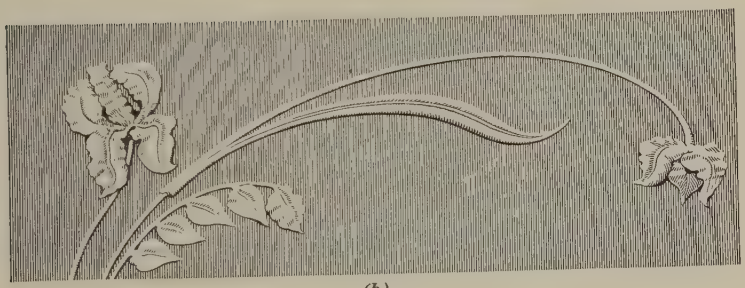


Fig. 58

pencil. Then placing a sheet of carbon paper underneath the tracing and carefully locating the design in its proper position, the lines are retraced giving the design in reverse. To give variety of coloring in a design of this character three shades

(a)

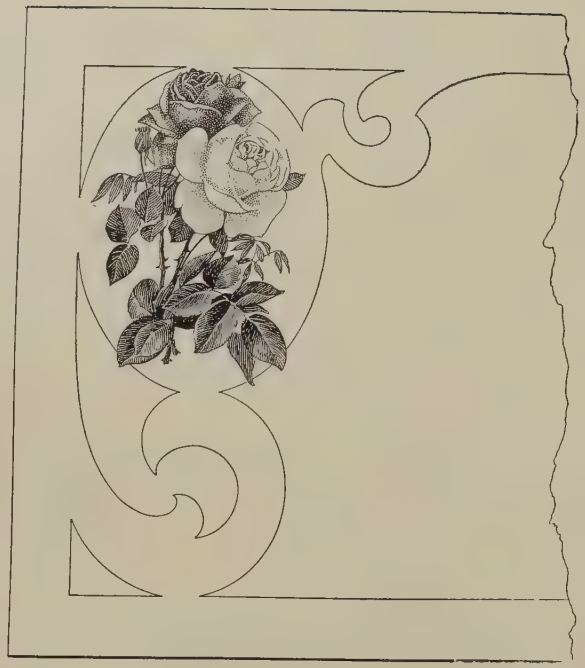


(b)

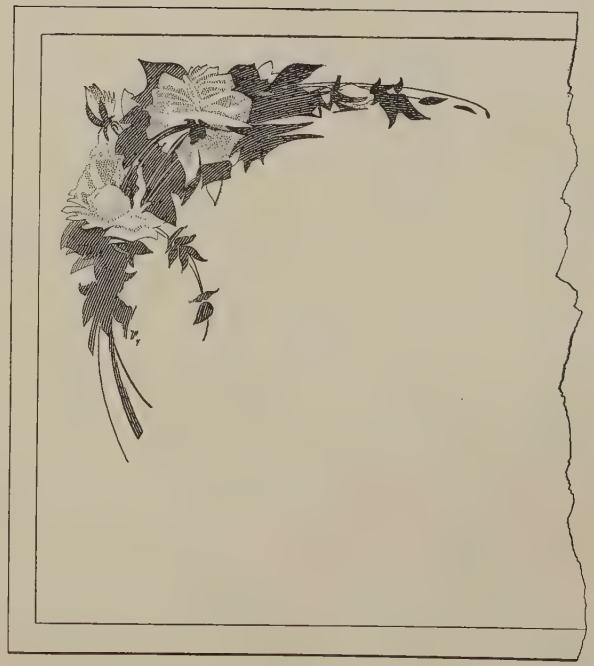
Fig. 59

of green should be used for the leaves of the plant, and yellowish gray for the shading of the lilies.

Carnations may be used to surround a part panel that has first been given a definite shape with dry color rubbed on the card. Then, as shown in Fig. 58, carnations may be easily and quickly painted around the left and top of panel.



(a)



(b)

Fig. 60

The German iris is the most graceful of all of the sweet-flag varieties, and it is often used by professional show-card

Fig. 61

Fig. 62

writers, both in the painted and relief form of treatment. In Fig. 59 (*a*) is shown the detail of the natural flower as taken from a photograph, and in (*b*) is shown a relief treatment of the iris produced with the relief bulb.

The rose is perhaps the most pleasing of all floral decoration, and if well painted it may add much to the artistic show-card. It is subject to conventional treatment, also to the elimination of detail by painting it in mass and bringing out by the use of strong highlights and shades the detail of the work. As a time saver, this method will be found most profitable. In Fig. 60 (*a*)

Fig. 63

is shown the application of the rose when painted in detail, while in (*b*) the treatment is in mass.

45. In selecting flowers for show-card decoration, only those flowers that are generally well known and easily recognized should be used; also, the highly colored flowers and those that possess a great variety in color should be selected. Among this class are the tulip and daffodil, shown in Fig. 61; and golden calliopsis, shown in Fig. 62; also the pansy, shown in

Fig. 64

in Fig. 63. In the latter illustration, the definite marking of the flower can be followed in the light and dark colors.

For Easter cards and also for other decoration the calla and lily of the valley are used; both of which are most graceful in their outlines. As the leaves are often of necessity used in connection with the flower, they are shown also in Fig. 64. Other flowers that will be found to be most applicable are the violet, wild rose, wall flower, chrysanthemum, forget-me-not, etc. Wheat, ferns, palms, and swamp cattails are also used in card decoration.

BIRDS

46. Among the elements of composition in show-card designing, the eagle takes an especially prominent place. As

Fig. 65

Fig. 66

it is emblematic of freedom, it may be appropriately used in the preparation of signs for patriotic days or organizations.

For general decoration, the eagle with a shield or the American flag, is used. Fig. 65 shows the shield with laurel wreath and ribbon on which some inscription may be placed and Fig. 66 shows the draped or folded flag.

Fig. 67

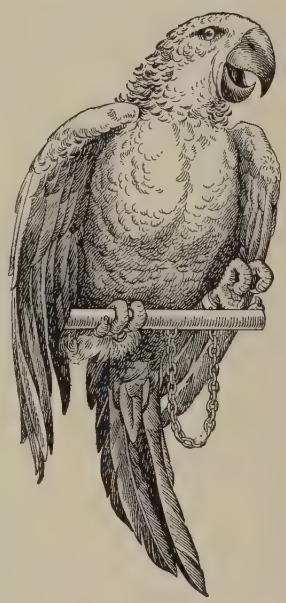


Fig. 68

The owl, Fig. 67, is very often used in designing the show-card. Being an emblem of wisdom, it is appropriately used in this connection.

The parrot, shown in Fig. 68, may be used in several ways in illustrating an inscription, or to suit the occasion. For example, such an inscription as the following may be used: "I may be green, but I know Schnapp's Crackers can't be beat."

SHOW-CARD DESIGN AND ORNAMENT

(PART 2)

APPLIED DESIGN

FORMS USED IN CARD WRITING

1. Value of Examples.—Every workman, especially in the art branches of industry, realizes the necessity for examples of practical treatment that will aid him in designing. While it is said that Shakespeare had no teacher, that is to say, that his style was that of a master, he possessed the broadest knowledge of the achievements of others. For similar reasons, a show-card writer cannot attain a thorough mastery of his art unless he is familiar with every form of designing ordinarily employed. With this knowledge, he may rise above the common level of the plagiarist and be able to create or compose practical designs suitable to his requirements. Such should be the aim of every letterer; it is the man with original ideas who is always in demand.

2. Trade-Mark Designs.—In the preparation of a trade mark or emblem, there is great opportunity for display of skill both in the general arrangement and in working out the details of the composition. The article advertised in Fig. 1 is a certain style and make of shoe that the manufacturer desires to set before the public as possessing peculiar merits. In the trade mark, therefore, lies an opportunity to present in symbols

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Fig. 1

what might be stated in words, if the design and classic feature of the inscription arrangement were to be given no consideration. The design used is purely on the heraldic order. The lion is used to symbolize strength; the helmet is used to bring out the name Armor Plate, indicating protection; and the eagle is used to signify buoyancy. Embodied in the trade mark, therefore, are the chief qualifications of the manufacturer's product: strength, protection, and buoyancy.

The plain inscription is made to fill the space, and such styles of letters are chosen as will best serve this purpose. The long stroke of the letter *M*, partly enclosing the trade

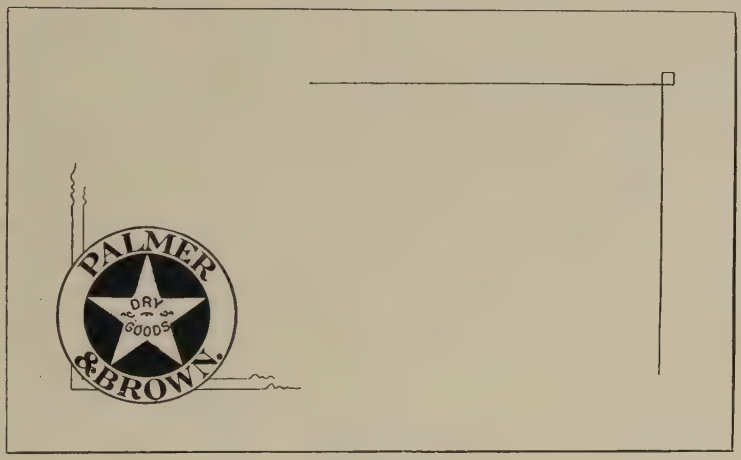


Fig. 2

mark, the added, curved, fine line enclosing the small letters, and the dash attached to the letter *s* (affording opportunity for variety in the lettering) all tend to make the design compact and easily read.

3. Permanent Designs.—One of the most practical features in show-card writing is the adoption of some set design for the card by which the public will soon learn to associate the card and its message with the firm or store using it. This design may be placed in one corner, leaving the balance of the card for advertising matter, as shown in Fig. 2. The

design may be made on white paper and reproduced by the photoengraving process; the cards can then be printed.

Another form of the permanent design is that used at the top and bottom of the narrow card, leaving the entire center of the card for advertising matter. This style of design, which is shown in Fig. 3, is very popular. It not only forms an orna-

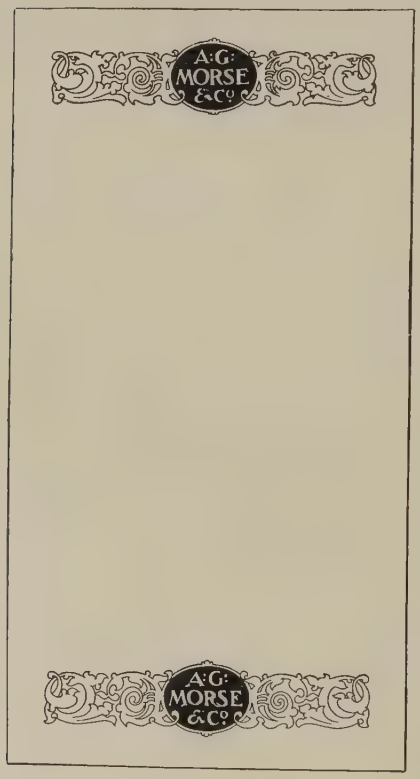


Fig. 3

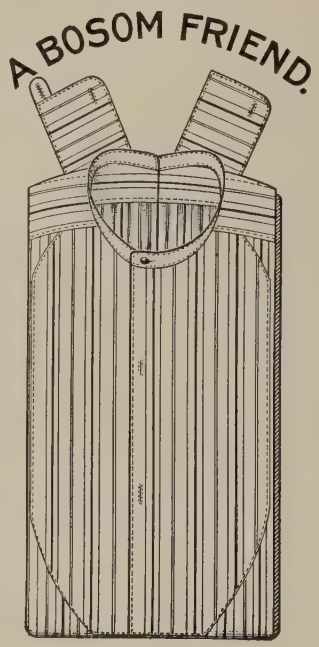


Fig. 4

mental feature of the show-card, but keeps the name of the firm constantly in the public eye. When such a design is used, there should be no striping or other ornamentation on the card, for this will detract from its artistic effect. The lettering should be small and neat, occupying the center of the space and leaving a liberal margin both above and below it.

4. Illustrative Designing.—To give variety to a window display and break the monotony of a number of plain-lettered cards, the most attractive feature that may be used is the illustrative sketch. Its use is limited only by the originality of the show-card writer. In Fig. 4 is shown a simple application of this method of advertising in which the illustrating is of a witty character.

To call special attention to the sale of some particular garment or other article, it is often necessary to illustrate in such a manner as will impress the observer, either by the art, the ridiculousness, or the wit displayed. There are always oppor-

Fig. 5

tunities for displaying the ridiculous, and perhaps nothing is more effectual in attracting attention than this style of illustrating when well done. If this is accomplished by using such subjects as are common or well known, the greater will be the advertising value of the illustration. If the window display is made in the interest of the millinery department, such an illustration as that given in Fig. 5 can be used, showing the earliest known form of head wear in comparison with that used at present.

5. Figure Designs.—The human figure, used in a sketchy manner, is coming more and more into favor with the card writer and is used in several ways. Although it greatly improves the sketch to lay in the design with flat tints; that

is, plain, even colors, without any attempt at shading, it is not necessary that the design should be colored.

A figure design may be fitted most ingeniously to the inscription and placed at one corner of the card; or, if the card is rectangular, a figure, such as a fashion plate, may be placed at either end of the card, arranged in vertical panels. These figures may then be colored to suit the character of the sketch. If the sketch is light, a dark background for the figure may be used; if the figure is dark, a bronze or colored background should be chosen. Fig. 6 illustrates this style of design.

Fig. 6

6. Figures in Relief.—A head may be sketched on a card, cut out to the outline, and fastened on the back of the card bearing the inscription, so that the head and bust will project above the card. This style of show-card can be made very artistic. To increase its attractiveness, the feature may be used as a form. When stocks, neckties, fur boas, veils, gloves, fans, hats, etc. are fitted to the sketch, many very pleasing effects are produced. When men's heads are used as shown in Fig. 7, the style of collar is outlined in the sketch. The heads are projected far enough above the card to permit the use of scarfs or ties, but these should not be so long as to cover the inscription on the card.

7. Cut-Out Designs.—In almost every class of merchandise there are numerous articles that may be prepared in the

form of a sign; this may be accomplished by outlining the article and cutting it out. It may be shaded to represent more closely the object desired, and lettered by placing the inscription in some open space, or the lettering may cover the shaded parts. The shirt, shoe, lamp, stove, hat, and coat are a few of the many articles that may be cut out with good effect.

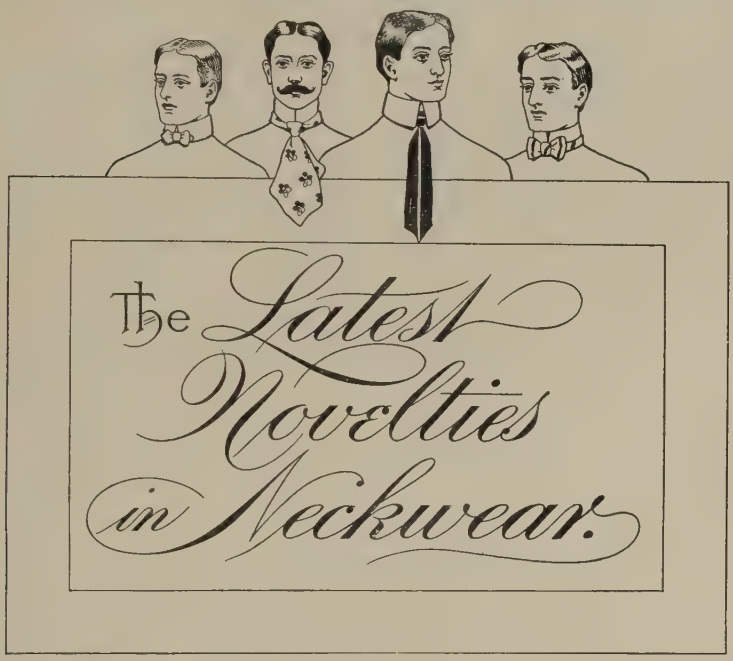


Fig. 7

There are also seasonable emblems in great variety that may be used for this purpose. Father Time, with his scythe, representing the closing year, and the little winged messenger representing the arrival of the new year; Santa Claus, as shown in Fig. 8, the time-honored emblem of Christmas; and the turkey during the Thanskgiving season, are among the more common figures that may be cut out and shaded either in black and white or in natural colors, as desired. The shading should always be done in such a manner as to bring out the

object in strong relief, even though it is dark enough to require a white letter for the inscription. Fig. 9 shows the compara-

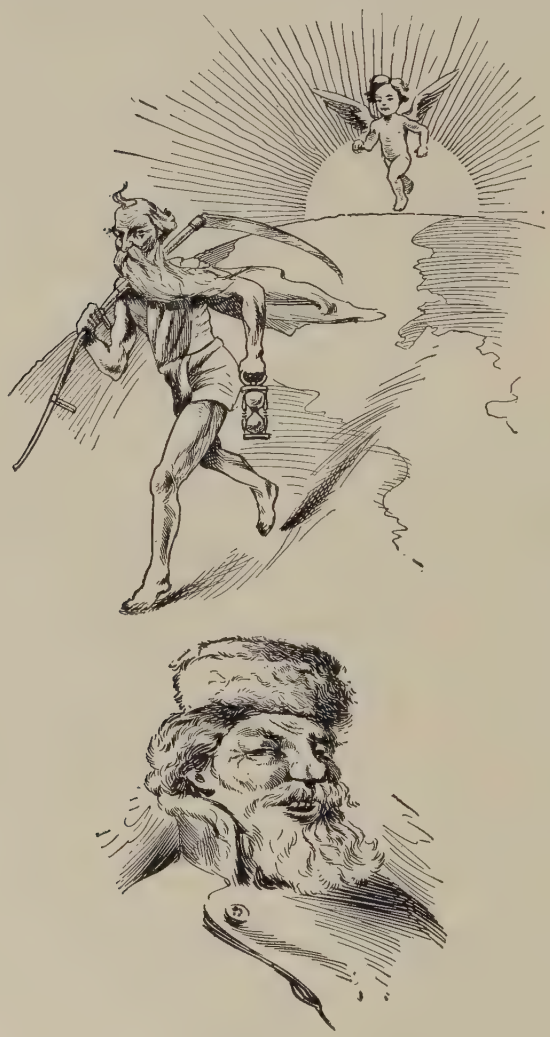


Fig. 8

tive strength of the shade and the markings necessary to represent the Thanksgiving turkey.

8. Cut-Out Designs and Letters.—For interior decoration, such as for booths, etc. the plan shown in Fig. 10 is not only the most practical but is the most artistic treatment that

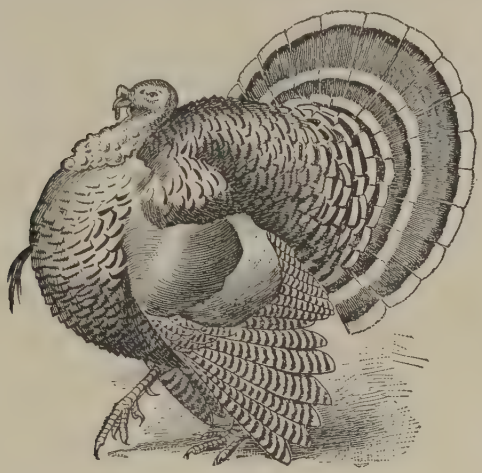


Fig. 9

may be given the sign by the show-card writer. The original occupied a space 8 feet 6 inches wide, and was hung from the frieze of a booth and surrounded with grapes, figs, vines, leaves,

Fig. 10

etc. The design was cut out of heavy white cardboard, the first five and the last five letters of the word California being cut from separate sheets. The letters were edged with gold

bronze, but the filigree ornament used to attach the letters together and the projection left at the top of the letter for fastening up the design were painted black, thus being almost invisible. Designs, such as trade marks, pictorial work, etc. may be used as a center piece, and lettering attached to either side, giving the appearance of an elaborate and expensive sign.

COMPOSITION OF THE DESIGN

NATURAL FORMS USED

9. Flowers.—To embellish the card with such material as will, with the fewest touches, produce the most artistic effects, is the desire of every writer. The design that requires much study on account of its detail is practically worthless in show-card writing. Such flowers, therefore, as the rose, carnation, daisy, primrose, violet, apple blossom, wild rose, etc.

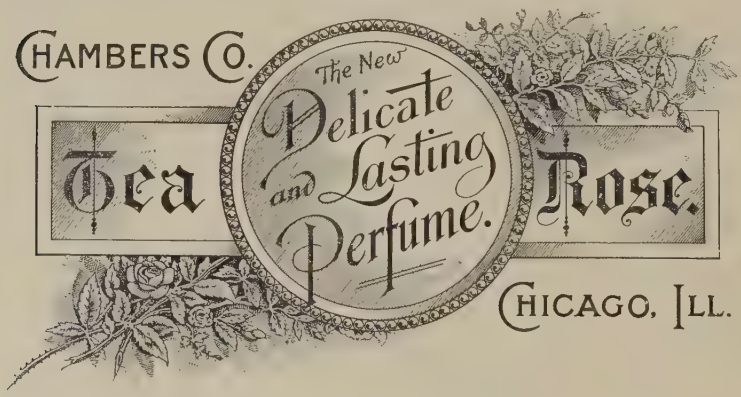


Fig. 11

furnish the best material for floral ornament, and they greatly add to the appearance of a fancy show-card. Flowers are usually made a part of such designs as that shown in Fig. 11. In order that the floral piece may have a substantial and finished appearance, strong natural shades are employed, and these are varied in color to suit the harmony of the work.

10. Acorn and Oak Leaves.—Certain natural forms are especially adapted to ornamentation, such as the oak leaf and the acorn. In the furniture trade, if the article advertised is made of oak, such an ornament could be ingeniously used in

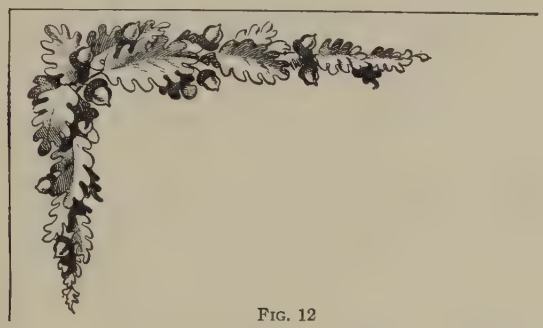


Fig. 12

many ways, either within the inscription, suggested in one corner, or in opposite corners in the form of a border, as shown in Fig. 12. The design or suggestion should harmonize with the object with which it is associated.

Fig. 13

11. Holly.—During the holiday season the show-card writer can make use of the holly for ornamental purposes. In Fig. 13 is given a spray of holly, showing the character of the leaf, location of the berries, etc. With a knowledge of

the form of the leaf and the other details of a spray of holly, the card writer should be able to arrange this in any form to suit his requirements.

Fig. 14

12. Pine Cone.—The pine cone is used for ornamental purposes in various ways. It is produced with fewer brush marks than any other style of ornament, as it requires no

Fig. 15

drawing before executing with the brush. It is used to fill an open space in a design, or is located as a floral piece might be. In Fig. 14 is shown the pine cone with a spray of pine.

13. Palm and Palm Branch.—The palm, on account of its graceful and artistic leaf, and the light and shade effects that may be produced by its use in ornament, is exceedingly valuable to the designer. The highly colored and artistic

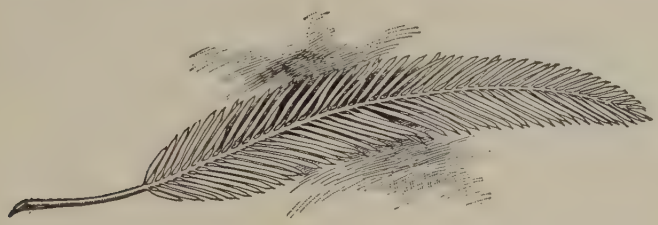


Fig. 16

jardinière may also be utilized, and most beautiful ornamentation produced by their joint use with the expenditure of comparatively little work or time. In Fig. 15 is shown some of the natural positions of the leaves; also, the light and shade effects that make this plant valuable material to the designer. The cycas palm branch, a leaf of which is shown in Fig. 16,

Fig. 17

being used as an emblem of victory, joy, merit, or preeminence, is most common among the forms of ornament with which a card writer should be familiar, and he should be prepared to apply these when the occasion requires by a practical knowledge of their formation.

14. Miscellaneous Forms.—Other natural forms used in preparing the show-card, and which may be classed as elements of designing are as follows: The moth or butterfly, the form and general marking of the wings of which are

Fig. 18

shown in Fig. 17. The butterfly is subject to a great variety in coloring.

The acorn and oak leaf in the form of a border and arranged as shown in Fig. 18 are sometimes used, or a cluster of three acorns instead of one may be used with good effect.

(a) *(b)*

Fig. 19

The laurel, the bay, and the olive are quite similar, and are used in the form of a wreath or in forming the border for a circle or eclipse as shown in Fig. 19, where (*a*) shows the bay leaf as a border effect, and (*b*) a spray of laurel.

While many of these natural forms are shown separately, they are seldom used apart from a combination design.

VARIOUS DESIGNS

15. Elliptic Designs.—In Fig. 20 is shown a form of ellipse made to imitate pearls. To relieve the design of plainness, the bow and streamer ribbon are added to the top, while this is counterbalanced with broad striping and fine lines run across the bottom of the card, apparently behind the ellipse. To produce the opaque gray, the lettering white is reduced with water until it becomes almost transparent. Such designs should be lettered with a small neat letter, using Roman, French Roman, a light-face Antique Egyptian, or script, as shown in the figure.

The ornamental ellipse, shown in Fig. 21, is made by cutting out a pointed ellipse of the size desired and using it in the form of a stencil pattern. After dry color has been rubbed on with the chamois skin, find the center of height of the figure and construct four ornaments similar to those shown. The card may be lettered in black or in colors that will harmonize with the dry color used on the background. In the example, the background was blue, and the letters were Indian red with vermilion capitals, which make an excellent combination. A cream center, with gold-bronze ornamenting and a black letter, is a most harmonious combination and makes a very rich-appearing show-card. Bright water colors may be spattered on the card while the stencil is in position, thus protecting the white border; a tooth brush is generally used for this purpose.

Another freehand ellipse design is shown in Fig. 22, in which the center is treated with the semiopaque white. The ornament that encloses the panel is variegated, beginning at the narrow end with cream color; it is blended gradually into a deep red at the opposite end, thus causing the extreme colors to meet at either end of the ellipse. In making this style of panel, care should be exercised to make the ground color an even shade, and to keep this dark enough to make the white letter prominent on the panel as well as on the black card. In order that the ornament may be sharp and clear, it is well to highlight it, using a cream color for the purpose.

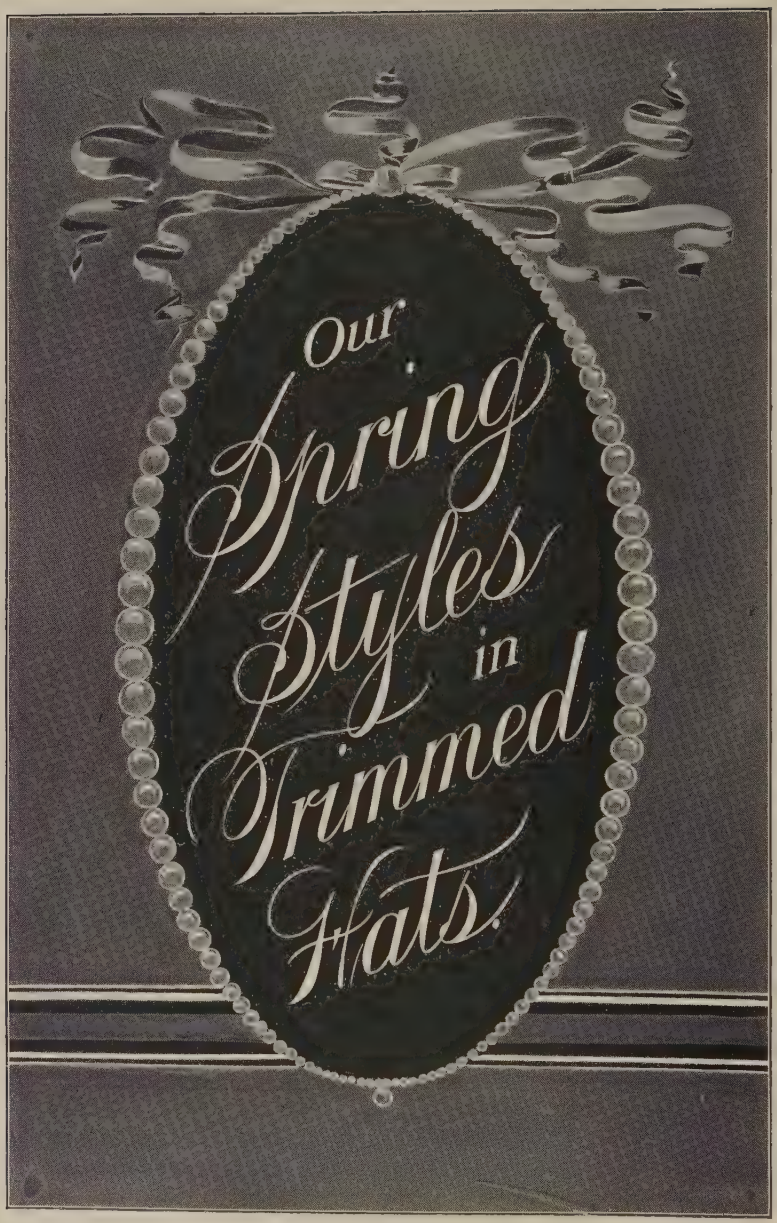


Fig. 20

Fig. 21

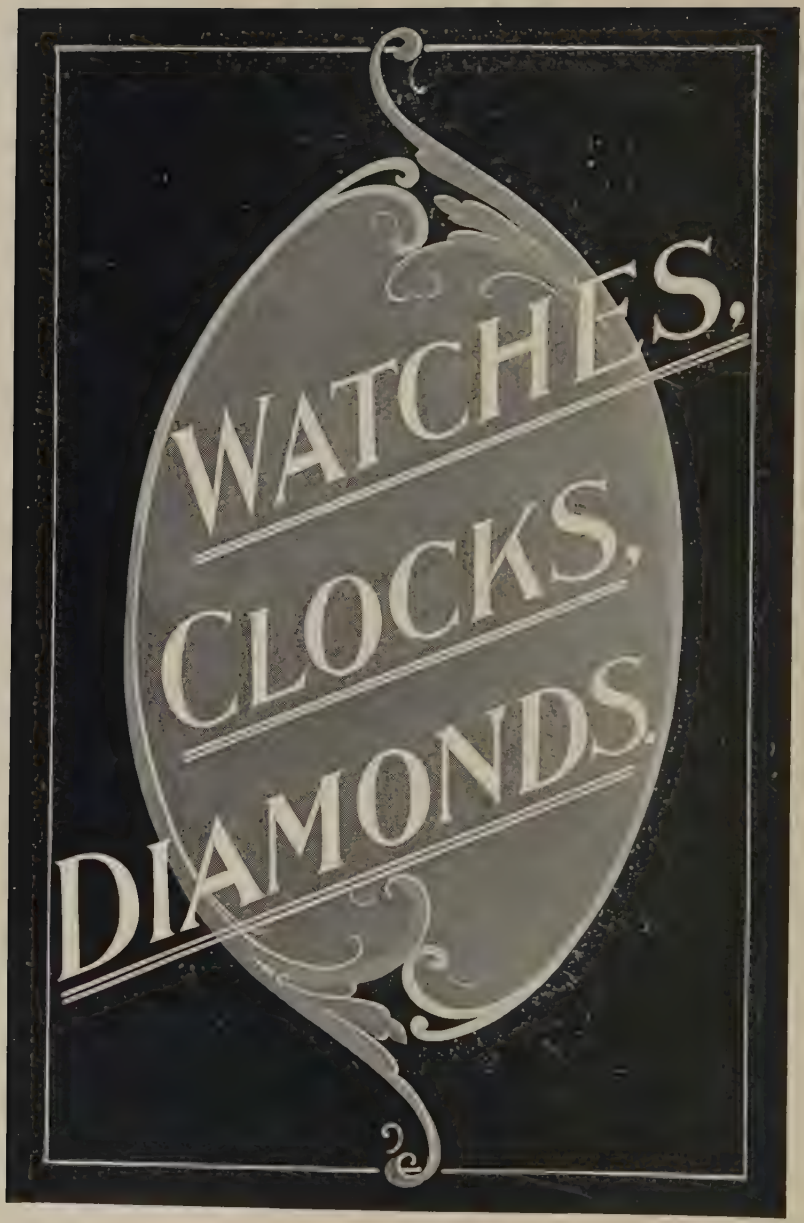


Fig. 22

16. Pictorial Show-Cards.—For general advertising purposes, especially if a large number of cards bearing the same design and inscription throughout is required, the trade mark or a suitable picture may be used. This picture may be drawn or it may be cut out and mounted on the card. The border surrounding the picture may then be painted, giving the entire work the appearance of being hand painted, as shown in Figs. 23 and 24. When a white card is used, there is excellent opportunity for the card writer to use ribbons and panels in the design, which will give variety to the work, and enable him to bring out conspicuously that portion of the inscription that should be given most prominence. A panel may be painted with water-color black, and afterwards lettered with white, or it may be cut in with show-card black, in which latter case the letters are made sharper.

17. Mounted Panels.—If a panel is desired on a black card, it should be cut out of white card and mounted on the black. A panel may be made by striping, and the letters within the panel be made of red outlined with white or other bright color. Script letters are quickly made and are suitable to many inscriptions, especially such as that shown in the figure. In Fig. 25, a disk cut out of gray photo-mounting cardboard is mounted on a white card and lettered with a white letter, which makes a strong contrast with the black letters composing the balance of the card. This form of show-card is subject to a great variety of treatment and may be made very attractive by using bright-colored cards, as sea green, blue, maroon, or red.

18. Imitation of Relief Letters.—In Fig. 26 is shown a relief-letter show-card in which the inscription is composed of one or two short words. Such a card sign may be made quickly and gives a pleasing and attractive effect. The card should be lettered in an even tint of medium strength, after which it may be highlighted with white or a tint of the color used. As shown in Fig. 27, another form of relief letter is made by representing a flat surface with beveled edges. This, however, is not so quickly done, two colors being required;

STANDARD
MILLS
ENTIRE WHEAT
FLOUR
PURE
AND
WHOLESOME.
Rochester, N.Y.

Fig. 23

Fig 24

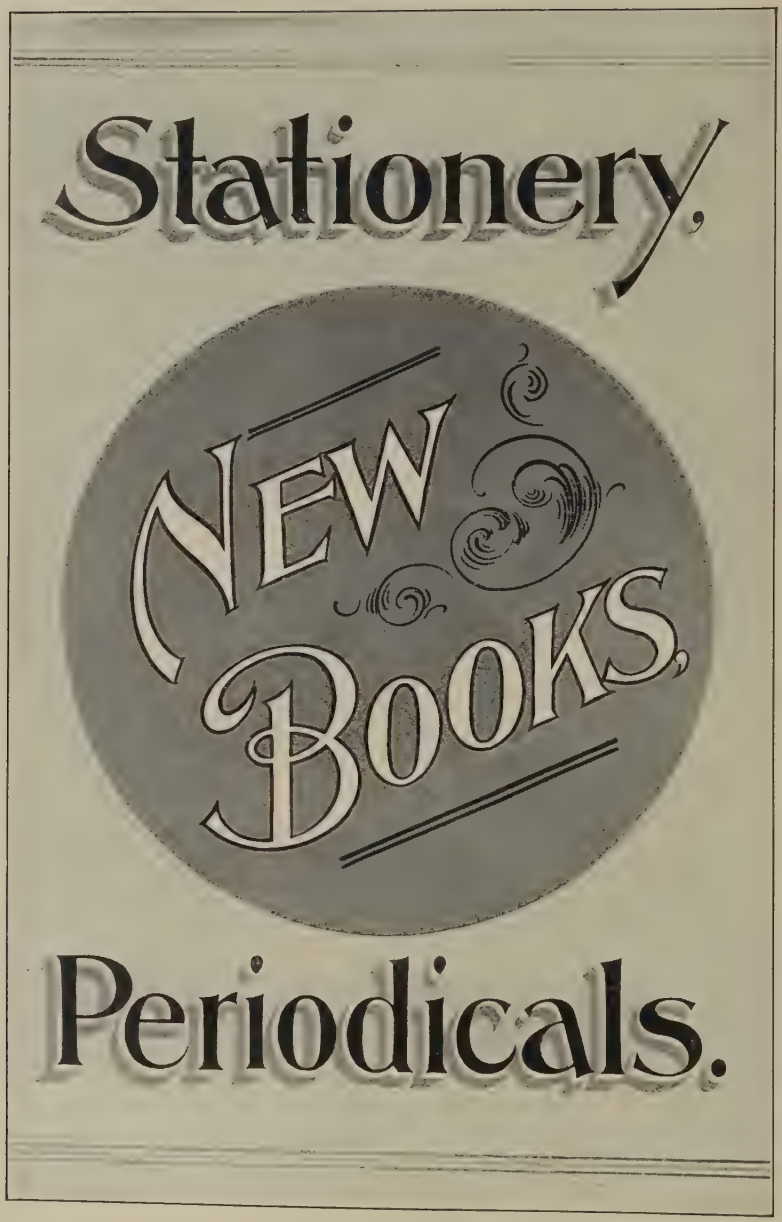


Fig. 25

also, the drawing of the bevels on the letters requires more study than the former style of bevel.

Fig. 26

19. Fancy-Edge Cards.—There are many ways by which the show-card may be elaborated, either by using a uniform design, as shown in Fig. 28, or by serrating the edge by placing the card between two pieces of board and sawing the edge with a large-tooth saw. A serrated-edge white card, mounted on a larger black card, makes a very attractive finish. Attention is also directed to the style of ornament used to embellish the inscription.

Fig. 27

It is not necessary to sketch this style of freehand ornament, as it may be made at once by using a large shading brush, giving graceful curves to the stroke. A darker shade of the same color may afterwards be

Fig. 28

WATER COLORS,
OIL COLORS,
FINE ART
EXHIBIT
CERAMICS,
STATUARY.

FIG. 29

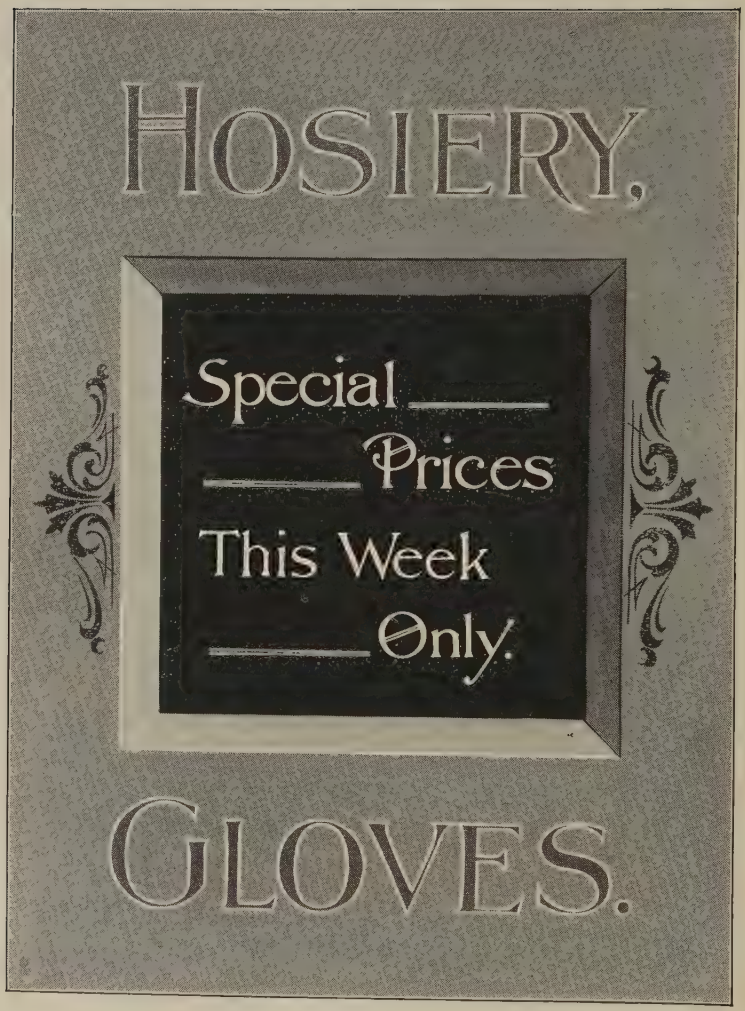


Fig. 30

employed to line the edge of the stroke, producing the effect of a carefully studied ornament. The choice of a color for such an ornament should depend on the colors used in lettering and shading.

20. Panel Cards.—A panel in the center of the show-card gives an excellent opportunity for the display of any important part of the inscription. The panel may be of a different color from the background, or it may remain the same color. In Fig. 29 is given a form of panel showing the curled corner that gives a natural and artistic effect to the design.

Fig. 31

Attention is called to the manner in which the edge of the card is finished; the broad color is light cream, and the fine-line stripe at the edge of this is burnt sienna.

Another form of panel card is shown in Fig. 30. In this design the important words of the inscription occur outside of the panel. A striking contrast is made in the use of an orange vermilion red outlined with white. The panel is made by using a color, somewhat darker than the gray cardboard, on the shadow sides of the bevel, and white made semitransparent on the other sides. The center is filled in with India ink, on which white letters may be placed.

"Yesterday WAS;
Tomorrow MAY BE;
Today IS"
Your opportunity to visit
our Bargain Counter
B:H:&C:

Fig. 32

In Fig. 31 is shown a style of panel that is made by running a band of opaque color around the card, leaving a center of white $1\frac{1}{2}$ inches from the edge, and making the panel of a size suitable to the inscription as well as the ornament employed. In the example, the spray of roses is used as suggestive of the spring opening. The color is clouded in with a darker shade

Fig. 33

of the color used for the ground. The flowers are then painted in broad and effective colors, giving a strong natural shade made from the same color as the ground.

21. Ribbon Borders.—The bow and streamer ribbon are used to serve a twofold purpose in the example shown in Fig. 32. It not only relieves the black card of its severe plainness because of its ornamental character, but it also

forms a border. The double ribbon is often made to extend around the entire card, or as in the sketch it may be used in opposite corners only.

22. Appropriate Ornamenting.—In Fig. 33 is shown an example of an ornament suited to the inscription—an end that may often be attained by the use of a harmonious design, such as an ornamental trade mark or other appropriate illustration. In the example, a double-line ornament is used that is similar to the ornament used for embroidery. It is therefore suitable as a practical example as well as serviceable for its utility as an ornament on the show-card.

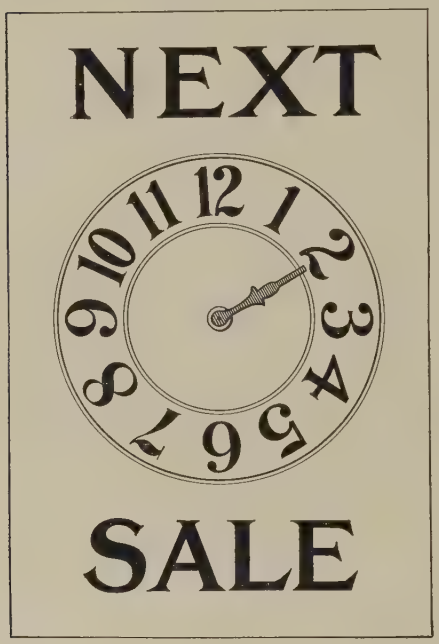


Fig. 34

23. Clock Design. Many stores have sales on special lines of goods, which they advertise to be held at intervals during the day. In such cases a window card is used to announce the hour of the next sale. This card is prepared in the form of a clock dial with a hand that may be turned to any hour on the dial. The words "next sale" are placed on the card as shown in Fig. 34.

24. Novelties in Show-Card Designs.—A great many suggestions might be offered along the line of novelties, but such examples are found on every hand, and it only remains for the progressive and alert show-card writer to make practical application of them. In Fig. 35 is given a design and inscription suitable for a china or a crockery store. The large

Fig. 35

POST
NO
BILLS
SPECIAL
ATTRACTIONS
THIS WEEK
IN OUR
Boys' Clothing
Department.

Fig. 36

Fig. 37

hinges, of the antique variety, should be made of dead black; that is, black made to dry without a gloss. The panels on a gray card are easily made by using a lighter and a darker shade than that of the card. Thus, a paneled door may be shown with little work, which serves the purpose of the letterer in placing the inscription on the card to good advantage. If reference is made to the door, it adds interest to the design and attracts more attention.

Fig. 38

Another form of appropriate design in advertising show-cards is that shown in Fig. 36. In this design the tight board fence is employed, which gives an excellent opportunity for the space on which to place the inscription. In the example chosen, the announcement being especially in the interest of the boys, the heads of two boys (which may be quickly and roughly made) appear above the fence in an inquisitive manner, and thus add life and attractiveness to the show-card. Such signs as the foregoing naturally require a little more time for their preparation than the plain-lettered card, but their value is increased as a display advertisement, and the results experienced by the merchant stimulate his interest in the show-card as a most profitable medium in attracting and securing trade

These best grade
Hats
$1.90
regular Value
Shirt Sale
Special for this week.
69¢
3 for $2.00
All Silk
Neckwear
15¢
Regular Value 25¢
Special Value in
Gloves
$1.15
Athletic Shirts & Knee-drawers
35¢
Athletic Shirts & Knee drawers
50¢
We are putting Our Best Foot forward with these
Shirts
$1.50
each
Our Panama Hat Qualities
This Season More Wonderful than Little Nemo in Slumberland
All Styles at 2.98 And up
Just Arrived from Ecuador, the Home of best made
Panamas..
Fine Coat Sweaters
Just a few left.
49¢
Reduced from
$1.00
Sox Sale
13¢ pair
Regular Price 2
Hat Sale
All our $2.00 Hats
$1.25 and up
Pajamas
Some Extra Good Value
98¢
up
Splendid Values in finest grade of Underwear
At Specialty Low Prices

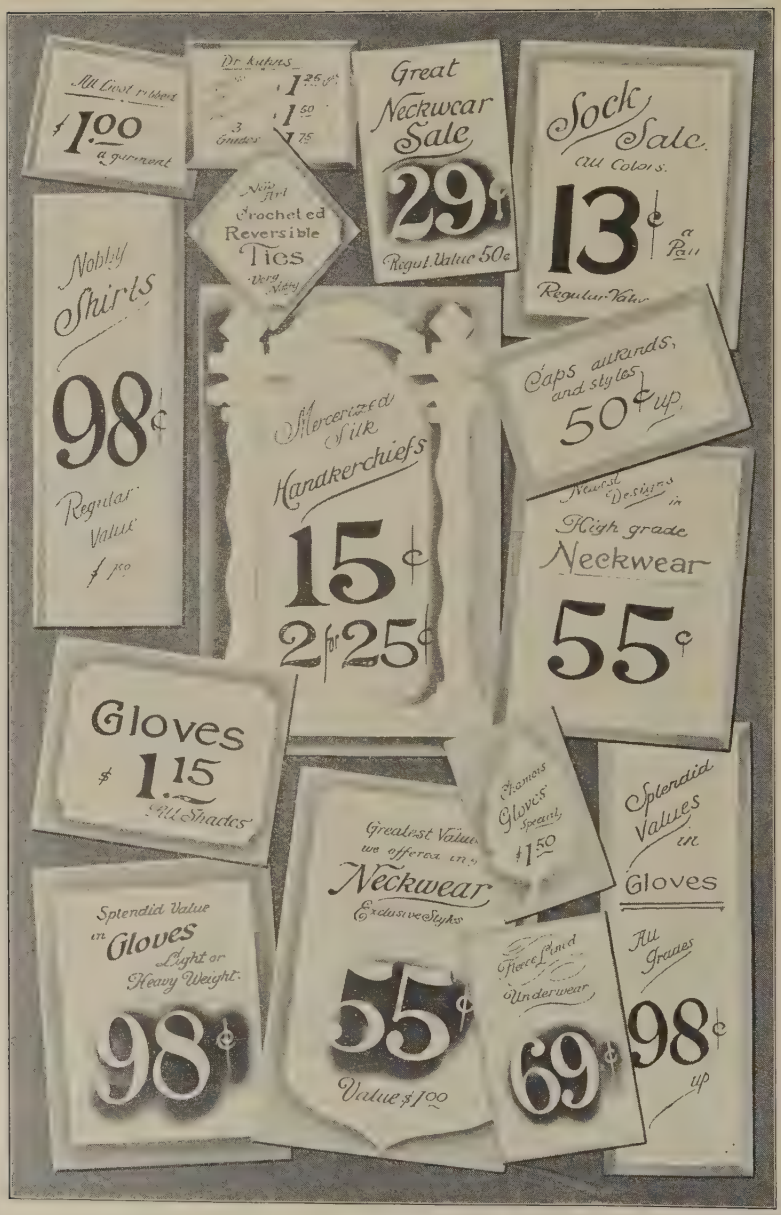
FIG. 39

Soft Collars
All Colors
15¢
each
Great
Shirt
Sale
55¢
Regular
$1.00
Quality
All our
$2.00
Hats
For to Day
only
$1.25
Otis Lisle
Undergarments
Best made
50¢
each
The
Seymour Silk
Tubular Tie
15¢
2 for 25¢
Never Sold under 25¢ ea.
Splendid for tight fitting
Collars.
All Silk
Chrochet
Ties
55¢
Never Sold for less
than $1.00
New Effects
in
Light Weight
Neckwear
50¢
Full Dress Requisites.
Let Us Fit You Out.
You'll Save Money.
Latest Effects
Persian Ties
39¢
each
Reg Value $1.00
Glove
Sale.
$1.15
Value $1.50
Now
Is the Time
Off with
the
Old.—On
with the
New.
Be the first
to wear the
New
Shirts.
Special
98¢
Regular Value
$1.50
Always on time
Be they
Ever So Fine,
The Price is
Kept Down
To Undersell
All the town
Such as these
$1.50
Regular
Value
$3.00
Silk
Mercerized
Hd'fs
10¢
each
3 for 25¢
Regular Value
25¢ each

FIG 40

Don't be fooled by buying Umbrellas on the Street.
They are mostly Old Umbrellas and will Ruin Your Clothing.
For sch
High grade All Silk Neckwear
25¢
Value 50¢
Up-to-the Minute Crochet Neckwear
50¢ each
Exceptio Values
25¢ each
The Chantecler. The latest Effect in Underwear
98¢ A Garment
Splendid Value
Pleated Shirts
Coat Style Cuffs Attached.
98¢
Regular Value $1.50
The Best Guaranteed Sox Of All
The Veribest.
6 Pair in A Box
1.00
Guaranteed Six months.
98¢ up
1.98
Silk Poplin Ties
25
50¢ Value
This is the Way we advertise $1.00 Shirts
55¢
Sock Sale
15¢ Pair
Regular Value 25¢
Always Something New
50¢ each
Silk Crocheted Neckwear
25¢
Why pay 50¢ Elsewhere
69¢
Special in Silk Nightshirts and Pajamas

FIG. 41



Mt Lion's ribbed
$1.00
a garment
Dr. Kuhns
1.25
1.50
1.75
3 Grades
Great
Neckwear
Sale
29¢
Regul. Value 50¢
Sock
Sale.
All Colors.
13¢
a Pair
Regular Value
New Art
Crocheted
Reversible
Ties
Very Nobby
Nobby
Shirts
98¢
Regular
Value
$1.00
Caps all kinds,
and styles
50¢ up
Mercerized
Silk
Handkerchiefs
15¢
2 for 25¢
Newest Designs in
High grade
Neckwear
55¢
Gloves
$1.15
All Shades
Chamois
Gloves
Special
$1.50
Splendid
Values
in
Gloves
All
Grades
98¢
up
Greatest Value
we offered in
Neckwear
Exclusive Styles
55¢
Value $1.00
Splendid Value
in Gloves
Light or
Heavy Weight.
98¢
Fleece Lined
Underwear
69¢

FIG. 42

Best
Neckwear
Value
in New York
50
New
Fall
Shirts
Latest
Effects
98¢
Mercerized
Sox
Latest Fall Styles
23
pair
Value 50¢
Celebrated
Pailing & Medley
Hose
Guaranteed
6 Months
As
Advertised.
$1.25
for
Six Pairs.
A fine
Assortment
of
Shirts
98¢
Soft, Washable
Collars
All Sizes,
19¢ 2 for 50¢
All
Silk
Handkchfs
25¢
Advance Styles in
New Crochet
Slip easy
Neckwear
50¢
each
Large
Assortment
of
Shirts
$1.50
Extraordinary
Grades.
Pongee
Shirts
Colors & Stripes
without attached
Collars
All
$1.15
Silk
Pongee
Shirt
Novelties
$1.15
All Silk
Ties
Large
Shapes
17¢
Reduced
from
50¢
Mufflers
Nothing Better
for
A Cold
Day.
If you want to
wear up-to-date
Neckdressing
they are here for
your selection
50¢
Genuine
Boston
Garters
15¢
pair
Fall
Weight
98¢
Special for this
time of the year
A
Neckwear
Sensation
during
SALE
49¢
ea.
Reduced
from $1.00
Nobby
Neckwear
$1.00 each $1.50
Value
All Silk
Mufflers
Very
Nobby
$3.98

FIG. 43

Some excellent examples of show-cards executed by students are shown in Figs. 37 to 43. These are all original designs and show the practical application that may be made of the principles here set forth. Therefore, it is urged that as much time as possible be devoted to original designing. Designs of various kinds and plain-lettered inscriptions should be freely prepared, and, if possible, pictorial or illustrated designs should be made.

Fig. 44

These may be prepared on paper instead of cardboard and sent in with regular work; in that case they will be criticized and suggestions offered.

PRICE TICKETS

25. Novel Designs.—As the price mark plays a most important part in the usefulness of show-card writing (many merchants confining their demand for card writing exclusively to this style of work), it is necessary to consider this

subject both in regard to designs and to the manner in which the lettering may be executed. There are two mechanical means by which the price ticket may be made, that is, two

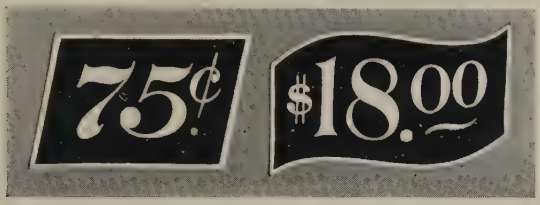


Fig. 45

appliances aside from the lettering brush. One is the air pencil, an example of which is given in Fig. 44; the other is the automatic shading pen. A price ticket showing the use of white

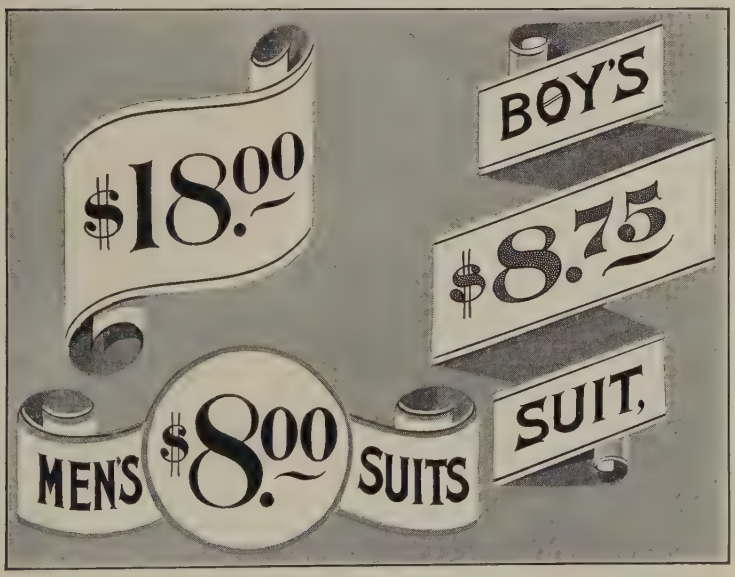


Fig. 46

on black, as well as black and colors on white, is also shown in Fig. 44. The simplest forms of price ticket are the square, the rectangular, the diamond-shaped, and the disk; these are

quickly cut out, and are therefore the most profitable style to furnish to the trade. The plain white figure on a black card is most conspicuous. For this reason, a smaller card of the kind shown in Fig. 45 may be used. Ribbon designs are a

Fig. 47

popular form of price ticket and these may be made with a simple scroll or return of the ribbon, or they may be elaborated to suit the inscription by the use of water colors, as shown in Fig. 46.

26. It is often desirable to have the price ticket emphasize the price by stating the quality of the article or other descriptive matter. These cards may contain so much wording as to take a place between the price ticket and the show-card, as shown in Fig. 47.

In Fig. 48 is shown a card much in demand, especially for marked-down or reduction sales, in which the former price is somewhat in the background.

In Fig. 49 are shown several price tickets on which the name of the dealer or firm appears, which is often required in the show-card and price ticket. Fig. 50 illustrates a number of designs that may be used as price tickets, some of which are

Fig. 48

cut out in the interior of the design. To accomplish this it is necessary to lay the card on a thick piece of glass and to use the point of a sharp pocket knife.

There is unlimited opportunity for fancy and special designs suitable to the various classes of business and the different goods advertised. There are also many symbols that are used to express an idea that may be taken as a pattern for the price mark. In the several examples shown in Fig. 51, this idea is illustrated in the use of the horseshoe and four-leaf clover, symbolical of good luck; the mortar, also as the sign used by the druggist; the fan, as suggestive of hot weather, is in harmony with the inscription it bears. The shoe makes an excellent price mark for a shoe dealer.

Thompson
THE HATTER.
DUNLOP,
$3.50

WILSON,
Our
Reduction-Sale
Price,
$15.00
Great Value.
CLOTHIER.

$12.00
BROWNING
& CUSHMAN.

FIG. 49

$35.00
$4.50
STAR BRAND
15c
COLLARS.
$10.75
EACH.
OVERCOAT
$27.50
TO ORDER.
This
OVERCOAT
$10.
ORIENTAL
$16.50
DESIGN.
5 PIECE
Mahogany Suite
$75.00

FIG. 50

Fig. 51

The ornamental feature shown in the square card is of a style that could be easily stenciled on in two colors, using green for the wreath and red or umber brown for the ribbon. The stencil pattern could be utilized also in many ways for borders and designs as well as the figures.

INSCRIPTIONS FOR SHOW-CARDS

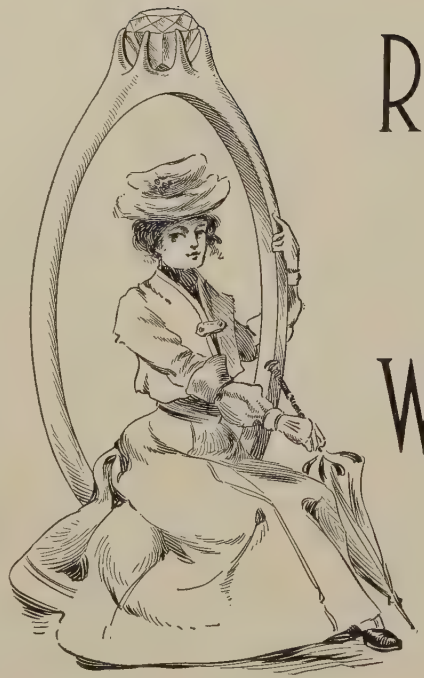
27. Some Suggestions.—As a rule, the inscription is furnished with the order for the show-card, but in many cases the customer relies on the ability of the card writer to assist him in wording the inscription; or, the card writer may be depended on entirely for the arrangement of the reading matter. He should, therefore, have a scrap book well filled with all manner of catchy and up-to-date phrases and expressions. There are abundant resources on which to draw for pithy and pointed ideas along this line, and that first-class writer is most in demand who is always ready to meet the requirements of his customer.

There is no better way to advertise and attract the attention of the people than to prepare some novel idea or scheme in the inscription of a sign or show-card that will bear repeating purely for its wit or eccentricity. In Fig. 52 is given an example of a parody on Edgar Allen Poe's well-known poem, and is especially applicable to a jeweler. There are many phrases that have grown hoary with service, and any change that will express the same idea is welcomed by the public as well as the merchant. For example, Holiday Novelties, Santa Claus Headquarters.

28. There are such well-known phrases as are employed by our persistent patent-medicine advertisers that are often turned to other uses, as follows:

The "Life Principle" is found in our ginger phosphate.
"For that tired feeling" try one of our rattan porch chairs.
"For that dry feeling" try our ice-cream soda.
"For that wet feeling" try one of our $1.50 umbrellas.

Then, there are the general stock phrases that may be used for any class of goods, as follows.



Ring ye Belles,
Ye joyous Belles;
What a world of gratitude
Their wistfulness foretells.

Fig. 52

If these goods interest you, the prices are sure to.
Speaking of strikes, how do these goods and prices strike you?
While they last, only ( ) each.
These are the goods advertised—'nuf said.

You may fool some of the people all the time, and you may fool all the people some of the time; but you cannot fool all the people all of the time.—*Abraham Lincoln.*

REFLECTION.—There are at least some of the people that know a *good thing* when they see it.

We bought them at a bargain; you may do the same.

These goods have never been advertised; the excellence of the goods is sufficient.

"As comfortable as a feather bed in an ice house"—one of our flannel summer suits.

29. There are also tricks in lettering and punctuation that are deceiving at first sight, and if ingeniously executed will

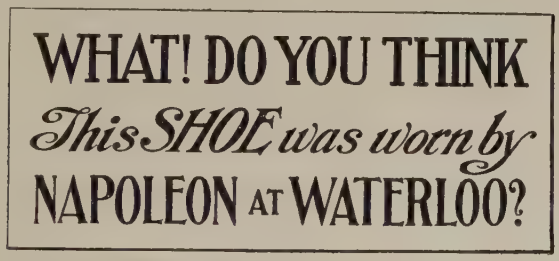


FIG. 53

attract attention and cause much comment. For example, an old worn shoe could be placed in the show window and the card referring to it lettered as shown in Fig. 53. The exclamation and interrogation points entirely change the apparent meaning of the inscription.

Then, there are those commonplace expressions that some may choose to turn to advertising purposes. Whether this is considered to be in good taste is not for us to question. Examples of such expressions are as follows:

"There are a few."
Our price is right, "It's up to you."
"This is a peach" of a bargain.

In the latter case the cloth, cotton-padded imitation peach may be fastened on the card above the inscription.

30. There are numberless pithy phrases that may be made directly applicable to one particular line of goods. In preparing such inscriptions an excellent opportunity is often presented to make the phrase most attractive because of its direct application to the thing advertised. A few examples of such phrases are given in the following:

SENSIBLE SUMMER SUITINGS
Season's Superb Selections.

GOING AWAY?
Take along a CAMERA; it will add to the pleasure of your outing.
He'll stay at home evenings if you buy him one of these house coats.
Ready-to-wear garments for ready-to-buy customers.
If you endeavor to duplicate these suitings elsewhere, keep the price in mind also.
You'll never have the nightmare if you sleep on one of these brass beds.
You'll welcome cold weather if you possess one of these overcoats.
A bargain is no stronger than its weakest point.

These are all strong points:
LOW PRICES
SUPERIOR QUALITY
DURABILITY IN MAKE
EXCELLENCE IN FINISH

If you would linger longer, you could no longer linger with one of our 59c. ALARM CLOCKS.
Say! are you aware that the best ware to wear is our TRIPLE-PLATED WARE?
You "get it RIGHT in the neck" when you wear our neckwear.
No trouble to show goods; it makes it less trouble to sell them.
In serving you well today, we insure your trade tomorrow.
To be rubbered well, buy a pair of our pure gum rubbers.
You are poorly shod when you buy the shoddy.

"Brevity is the soul of wit"; it is also the secret of success in show-card inscriptions. The card writer knows the advantage gained in this in the saving of time in lettering short inscriptions. To use several words to explain a thought that might be expressed in one or two words often destroys the pointed and pithy effect that might otherwise be produced.

Illustrations often speak louder than words. A rough, sketchy illustration may be made to bring out the purpose of the window display as well as to give added attractiveness to the show-card. For example, a window devoted to ladies'

bathing suits could be made most attractive by using a show-card on which a young lady in a bathing suit could be sketched in a reclining posture, on a beach. The inscription should be brief, as follows:

IN THE SWIM
Great variety; all prices

In all cases where illustrations are used, they should be so designed as to express the object of the display almost independently of the inscription. A window of washable fabrics,

FIG. 54

with a picture of a woman at a wash tub, would require but little reading matter to convey the idea that the goods advertised were washable.

31. Another method used in attracting attention to the show-card, and thereby to the thing advertised, is to make some ridiculous sketch in a black outline and lay on flat tints without making any attempt at shading. These cards if prepared in an artistic manner are productive of the best results for the merchant. In many windows such a card always

FIG. 55

accompanies every fresh-trimmed window. During spare time the card writer can always find employment in making up a large number of blanks, leaving space to be lettered, as shown in Fig. 54.

ATTACHED DECORATIONS

32. Metal Corner Pieces.—Metal corner pieces are sometimes attached to the show-card and give the card a substantial artistic appearance. When they may be attached as shown in Fig. 55, a white or silver stripe should connect the extremities of the ornaments. These ornaments are fastened

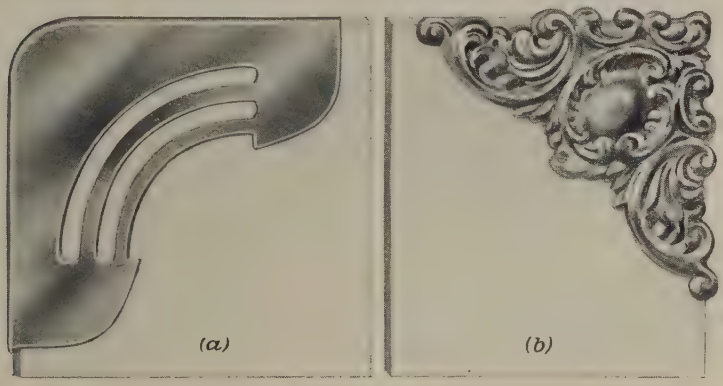


Fig. 56

to the card with two ordinary pins, which are run through holes in the metal and bent over at the back of the card; a piece of tough paper is then glued on or pasted on covering the pins.

In Fig. 56 are shown two corner pieces, which are attached to the edge at the corner of the card. The one shown in (*a*) is held firmly by pressing the edges that lap over on the back, while that shown in (*b*) is attached by pins as already described.

Two ornaments on the l'Art Nouveau order are shown in Fig. 57. Four of the type shown in (*a*) are used while only two of the style shown in (*b*) are used; these are usually placed at the top corners of the card and some distance from the edge.

33. Embossed-Paper Ornaments.—Embossed paper is much cheaper than pressed metal, and many corner pieces and center pieces may be had in that material, the surface of which may be coated with either silver or gilt; such ornaments are shown in Fig. 58; they are attached to the card with mucilage or glue. There are many designs that are appropriate to certain lines of business or industry and a center piece of this character adds much to the show-card.

Figs. 59 and 60 illustrate some of the designs furnished in embossed paper, also the manner in which these are applied.

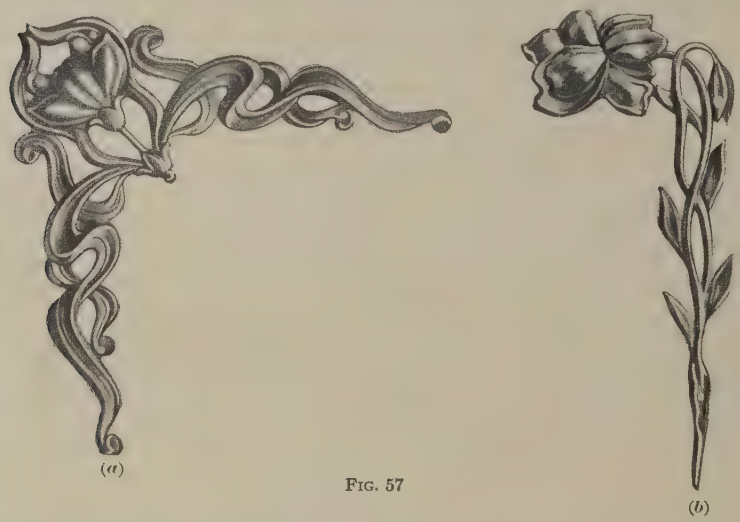


Fig. 57

The dark panel is made by laying on the ellipse or panel where desired and marking around the inside with a lead pencil. India ink is then used to coat the surface overlapping the mark, and then, by pasting the design on the paper, a substantial price mark or other card is produced. In Fig. 60 also is shown a variety of embossed papers used for decorating purposes; these are especially useful for bevels, panels, etc.

34. German Imported Novelties.—The leading show-card writers prepare a large line of what are known as stock cards, at the top of which some article is attached and an appropriate application made regarding it in the inscription.

Fig. 58

$12.00
CENTER
PIECES
$5.
$7.50
SHEET
MUSIC
UNION
MADE
65¢
One Price.
Suit to Order
$18.
49¢
$6.50
$8.75

Fig. 59

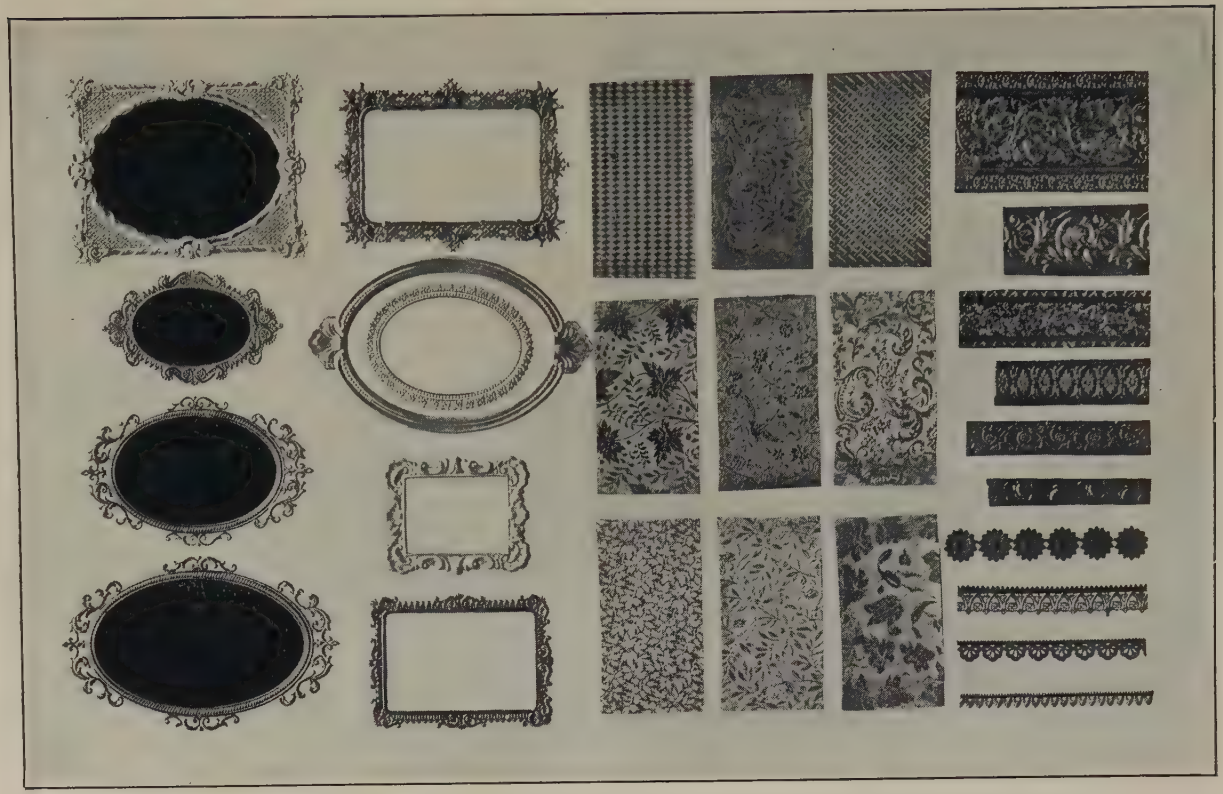


Fig. 60

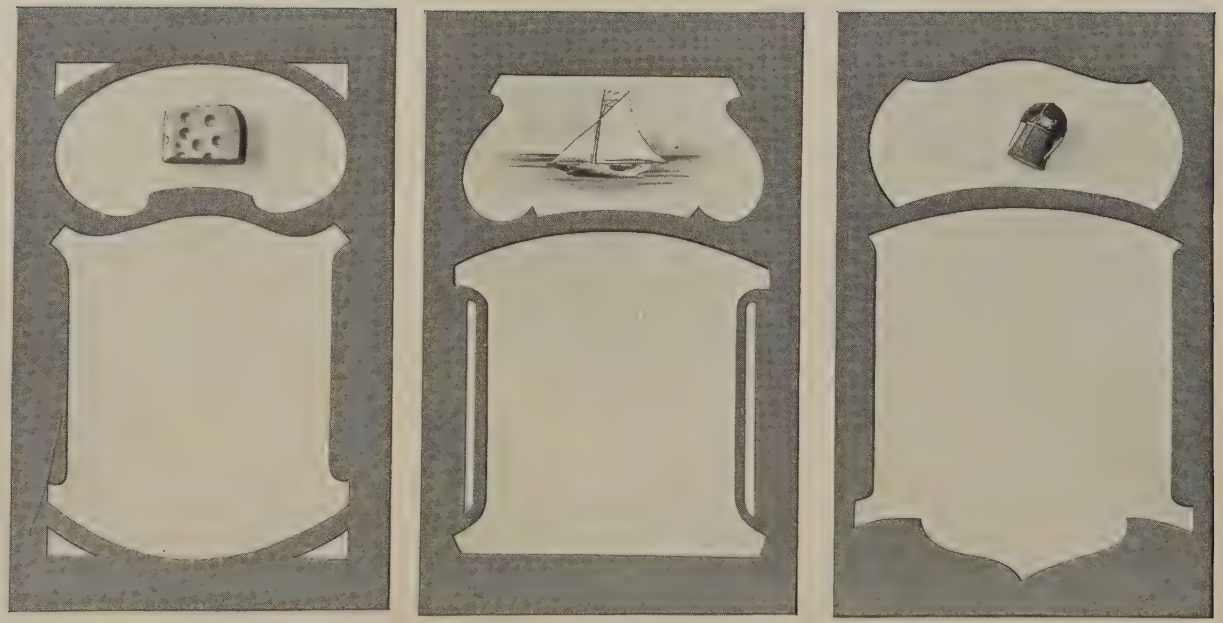


Fig. 61

In Fig. 61 are shown three such designs. The card, usually a gray photo-mounting board, is beveled and backed with a white or cream-colored card. The first design is a wax imitation of a piece of Swiss cheese, and an inscription appropriate to this would be "A strong argument; these goods speak for themselves." The second is an embossed sail boat with a water-color background. "A sail for everybody; take advantage of this sale while you have the opportunity," would suit this design. The third is a papier-mâché champagne cork. Such an inscription as the following may be used: "It's a corker; don't fail to see our entire line of neckwear."

While the pun is not regarded as good taste, or even allowable in refined conversation, yet for show-card attraction it is extensively used and demanded by the merchant. Therefore, as long as the demand exists, the card writer, looking to his own interests, should encourage the sale of such cards by keeping a large stock of designs on hand, to which the final part of the inscription may be quickly added. In this way a sale of several of the cards may often be made to one customer. The usual price of these cards is $1.50 each, on which there is a good margin of profit. Two large card writers in New York City carry over 200 of these designs in stock.

35. In order that our students may procure these imported novelties at small cost, the Technical Supply Co., Scranton, Pa., secured the entire line shown in the accompanying illustrations, pages 61 to 69. The student in ordering such novelties will use the number attached to each article, and make no attempt to describe the article. While the suggested catch phrases are suitable for the various articles shown in these illustrations, in many cases the student's originality and witticisms may be more desirable.

1. It's a saver
2. Always on top
3. A big hit
4. All in a nutshell
5. It's a wise head
6. Above all competition
7. A little bit (saved, etc.)
8. There's a world (of comfort, etc.)
9. In the field
10. A greater
11. A stir-up
12. Ring in on these bargains
13. A suit case—we suit in every case
14. Take in this sale

15. You can afford to live high, etc.
16. A clean-up
17. A flier
18. You never sausage bargains
19. Reap the profits (afforded you, etc.)
20. Brush up
21. Hod's this strike you?
22. Hay! Rake (in a few of these, etc.)
23. Pin (your faith to these, etc.)
24. It's a beater
25. Get your oar in
26. You can't get aground, etc.
27. A gentle guide
28. We've cut and smashed prices, etc.
29. Pitch in while they last
31. Get in on this flier
32. A snap
33. In the swim
34. On the water wagon?
35. Our hobby
36. Don't monkey, etc.
37. Your safe, etc.
38. Well backed
39. A reminder! These bargains are here for a short time only
40. Auto, etc.
41. When hunting, etc.
42. It's a wringer
43. A complete range
44. Upright! dealing, etc.
45. Hello!
46. High time!
47. It's visible
48. Close observation, etc.
49. Listen!
51. Keep tabs on the amount we save you
52. A lobster was green before he was done, etc.
53. Mere talk doesn't count, note the quality
54. We are awake early
55. Dumb Belles! those that would not appreciate these rings
56. No flies on these goods
57. Greatest bargains under the sun
58. Sham payin, or paying for shams
59. Order! please
60. Matchless
61. A rare cut
62. Big cut
63. Havana one of these, etc.
64. Take your pick
65. For the day only
66. It's a case—, etc.
67. It's a roarer
68. A colossal one
69. Dear at any price—cheap goods
70. On the alert
71. It bristles with good values
72. Looking from any viewpoint, etc.
74. We set the pace
75. On the jump
76. All wool
77. Not a hold up
79. We hit the mark
80. You'll soon need housefurnishings
81. Can't be beat
82. Last call on these goods
86. You're in luck to have this opportunity, etc.
87. Be in clover
88. A sure winner
90. Brush up
91. Just a wish
92. Every one of the bunch good value
93. "Nica ripa"
94. A pear only to each customer just to advertise them
95. It's a lemon you get when something for nothing is offered
96. Beat it if you can
97. It's a peach

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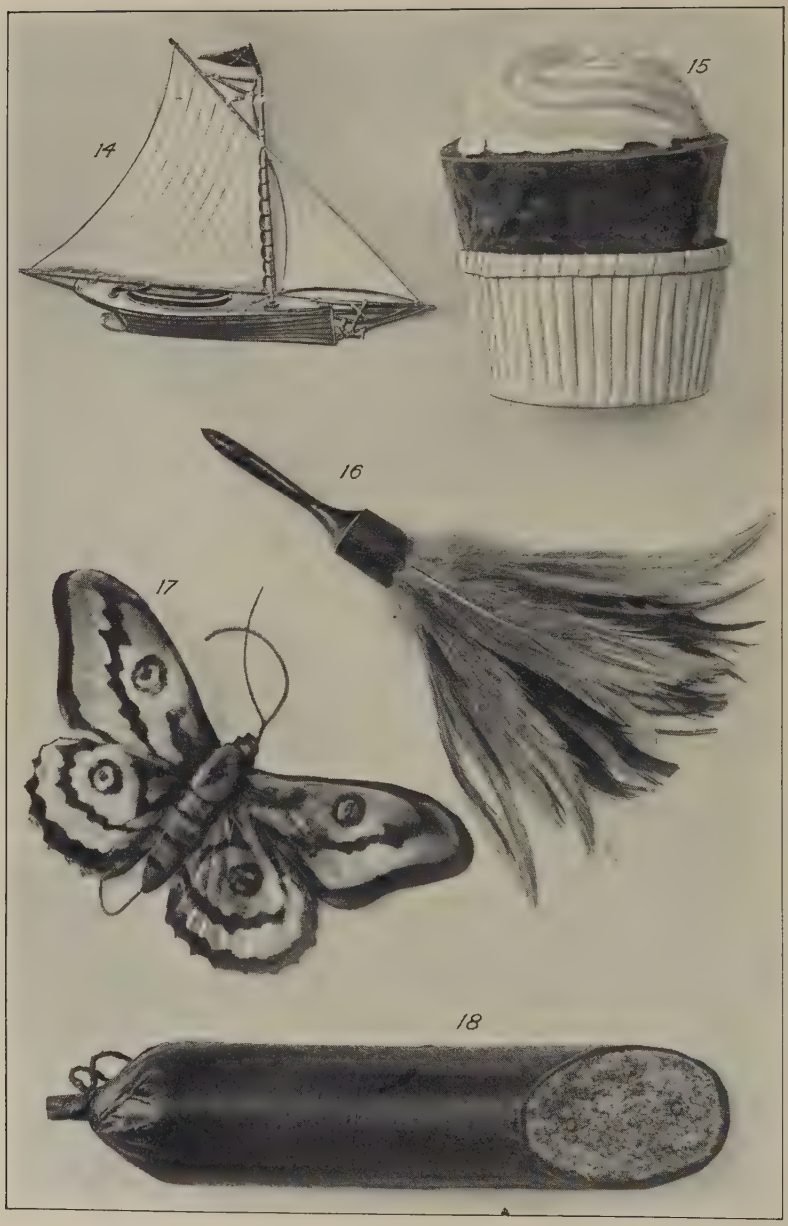
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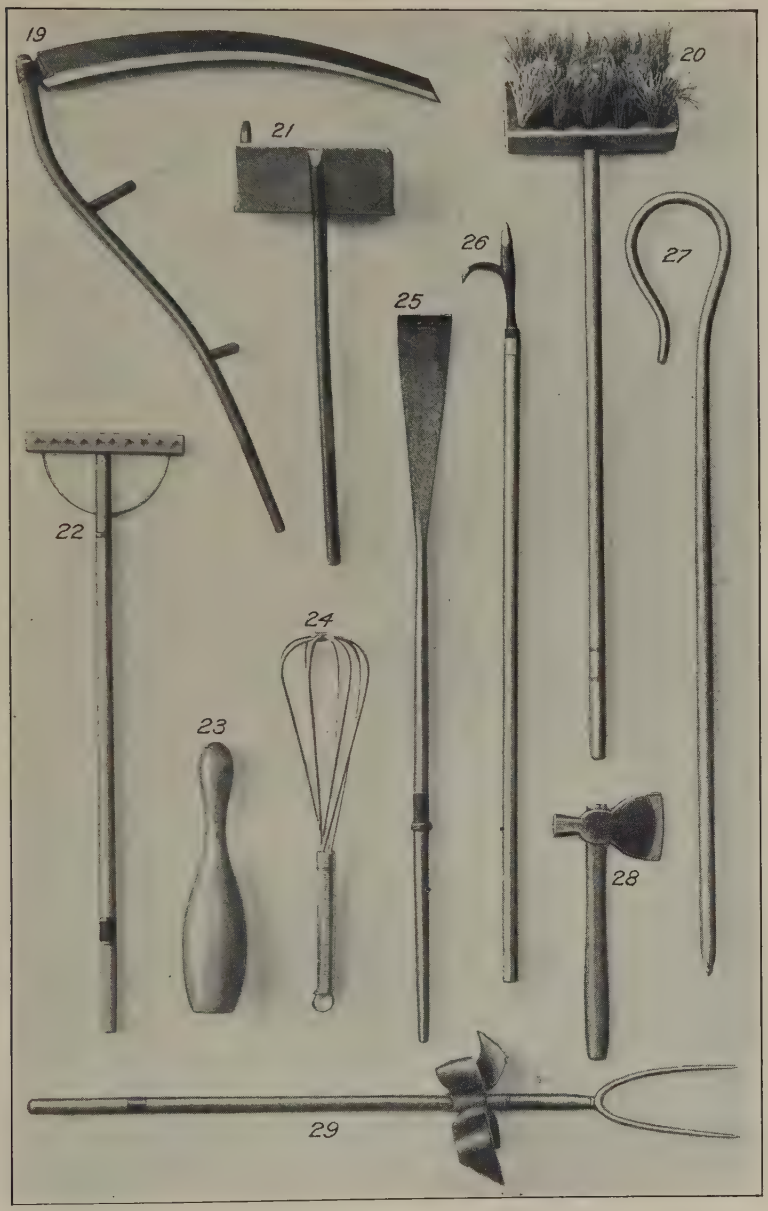
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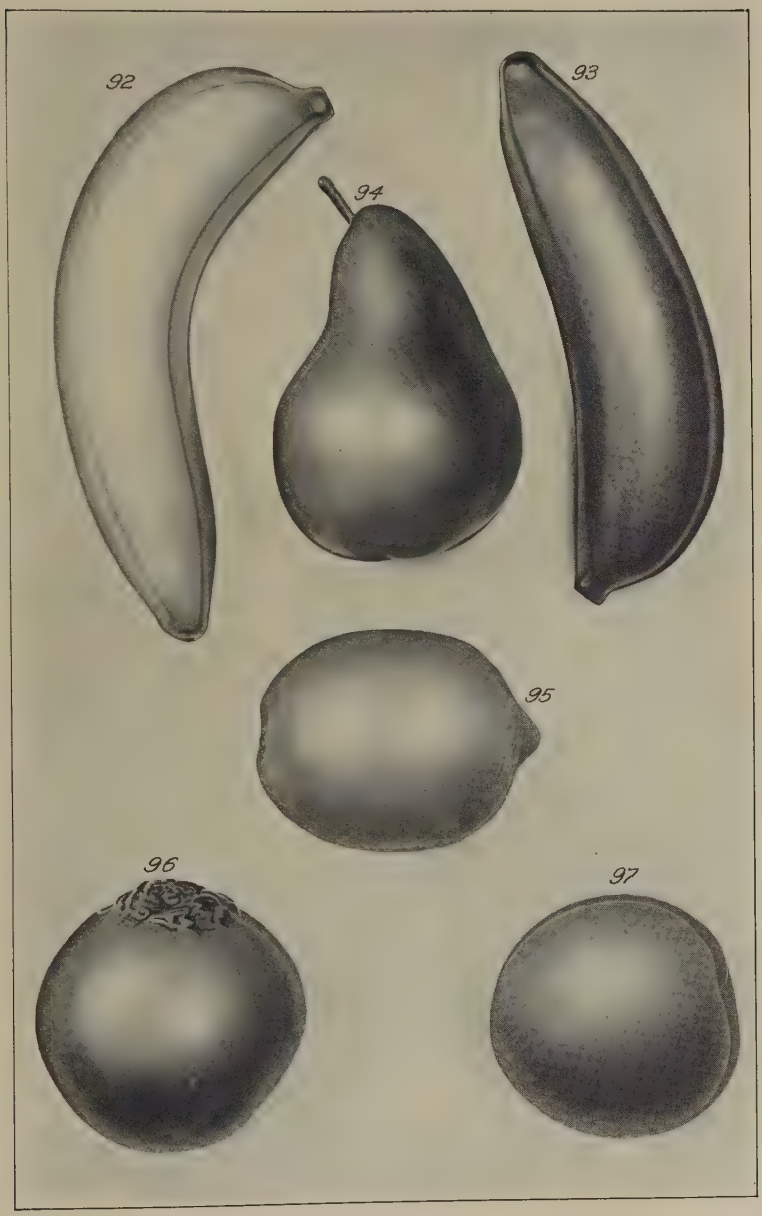
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LETTER FORMATION

FREEHAND ALPHABETS

PLATE, TITLE: BRUSH-STROKE LETTERS

1. Practical Application.—As its name indicates, the **brush-stroke letter** is one whose strokes are completed with a single sweep of the brush. No style of letter can be so quickly made as this. Its use is confined mostly to the less important parts of the show-card inscription, and therefore it is generally executed with a small or medium-size lettering brush.

2. Dimensions of the Plate.—Note very carefully the dimensions given in the following instruction, as these differ from the copy. The reason for this is twofold: First, to obviate the possibility of reproducing the work by tracing or other means, were the student inclined to accomplish the drawing by this process. Second, the original drawings were made much larger than the copy and in accordance with the size required in the student's specimen sheet, but were necessarily reduced in the photoengraving process employed in reproducing the plates. The letters of this plate, as they should be drawn, are contained within a rectangle 15 inches by 9 inches, which leaves a margin of 3 inches from the bottom edge of paper, and $2\frac{1}{2}$ inches from either side.

3. Spacing the Lines.—First, draw this rectangle lightly with a hard needle-pointed lead pencil (which should be erased when drawing is completed), and beginning from

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the top line on the left vertical line, measure off the height of letters and the space between lines as follows: The distance from the top margin line to the top of the first line of letters is 1 inch. The letters are 1 inch high and the space between the lines of capitals is $\frac{3}{4}$ inch; between the lowest line of capitals and the long letters of the lower case is $\frac{5}{8}$ inch. The height of the lower-case letters is $\frac{3}{4}$ inch, and the space between these lines is 1 inch. The height of all titles is $\frac{3}{8}$ inch. To locate the title in the center of drawing, mark a line through the center of the plate, or $7\frac{1}{2}$ inches from either vertical line of the rectangle; find the number of letters in the title, allowing the width of one letter for all spaces between words, and place an equal number of letters on either side of center line.

4. Spacing the Letters.—It is necessary for the beginner to space the letters with great care and accuracy, giving a uniform width to the letters and an equal space between them. After spacing the letters of the top lines, using points of the compass for this purpose, the letters of the lower lines may be more easily located by comparing their relative position with those of the top line. For spacing the letters with accuracy, the following method will be found of great assistance: Divide the length of the rectangle, 15 inches, into five equal spaces, 3 inches each; also, divide the copy into an equal number of spaces, or $2\frac{1}{2}$ inches each. It will then be an easy matter to locate the letters by proportion.

5. The Brush Work.—For lettering use India ink, or card black, and the No. 5 red-sable brush. Keep the brush well charged with black while lettering. Draw the strokes with a downward motion of the hand, being careful to observe the proper position of the hand, shown in *Show-Card Writing*. The stroke should be of uniform width and the curves made symmetrical and graceful. Draw the strokes in order as they are numbered and in the direction indicated by the arrows, but do not place these numbers or the arrows on the finished work. They are only for a guide in making the plate.

6. Care of the Brushes.—In order that the best possible work may be accomplished, and that the brushes may always be ready for use the proper care must be taken of them. A brush that has been used in Letterine, Mark-a-line, Bissell's water-color black or white, or India ink should be thoroughly rinsed in clear water, and the hairs carefully drawn to a point before it is put away. If card black made according to the formula given in *Show-Card Writing* is used the brush must be cleaned in benzine or turpentine, after which it should be dipped in kerosene oil, and partially wiped out on a piece of cloth. The brush should always be rinsed in benzine or turpentine before it is used again, in order that the kerosene, which is an undrying oil, may be entirely removed.

7. Sending in the Work.—After completing the brush work, use India ink and an ordinary steel pen, that has not been used in writing fluid, for printing the date on which the work was completed (this should be placed in the lower left corner of the plate); your individual class letter and number and your name should be placed in the right corner. Enclose the plate in mailing tube and send it to the Schools for correction.

PLATE, TITLE: SPUR BRUSH STROKE

8. Practical Application.—The **spur brush stroke** alphabet may be used in precisely the same way as the brush stroke. The main difference occurs in the spur attached to end of each stroke. Many of the strokes are curved which gives additional grace to the spur letter. The letters may be made vertical or on an incline, the latter being preferable.

9. Drawing the Lines of Letters.—As in the brush-stroke alphabet, the work is done within a rectangle 9 inches by 15 inches. After drawing the outlines of the rectangle begin at the top line and make the measurements on the left vertical line.

The height of the title is $\frac{3}{8}$ inch. The distance from the top line, which is the top line for the title, to the top of the

first line of the alphabet is $\frac{3}{4}$ inch. The letters are 1 inch high, and the space between the lines of capitals is $\frac{3}{4}$ inch. The distance from the bottom of the line of numerals and letters to the top of the long letters of the lower-case is also $\frac{3}{4}$ inch. The height of the body of the lower-case letters is $\frac{5}{8}$ inch, while the long strokes are equal in height to the capitals.

The space between the lines of the lower-case letters referring to the body of the letter, is $\frac{3}{4}$ inch. The incline of the

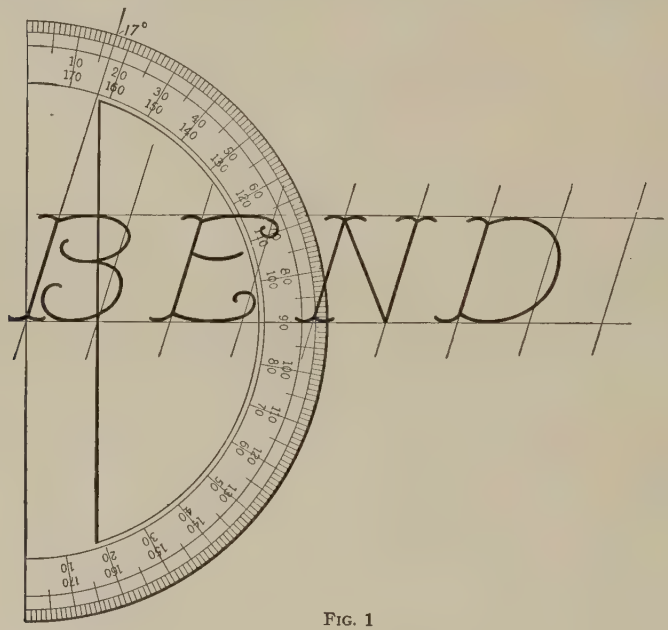

Fig. 1

letters is about 17°. In Fig. 1, the use of the protractor is shown, also the method of determining the incline of letters in degrees; the **protractor** is a semicircle on which are marked the 180°. In lettering it is always used to a vertical base as all letters are normal when vertical, and incline either to the right or left. When once the required incline, in degrees, is found, any number of parallel lines may be drawn so as to give a uniform incline to an entire line of letters.

10. Drawing the Letters.—The plan suggested for spacing the letters of the brush-stroke alphabet may be followed in this and all drawing plates that follow. Care must be taken to give to each letter its proper width. As some letters are a little wider than others, the copy must be closely studied in order that the letters may be formed by proportion and the rounded strokes given their full width. The letters should be marked out carefully with a medium-hard lead pencil. The marking should be erased several times if necessary until the marked-out letters compare favorably with those of the printed copy.

11. The Brush Work.—Use the No. 5 or No. 7 red-sable rigger in forming the letters, the former preferred. Charge the brush well with black and draw the hairs of the brush together by touching them to a small piece of cardboard. This operation also frees the brush from a surplus of black, thus insuring a uniformity in the stroke of the letter. In turning all curves, twist the brush somewhat so as to follow the direction of the curve and thus keep the hairs of the brush from spreading.

Avoid making the spurs attached to the letter resemble a letter Y. They should be made to follow as closely as possible the horizontal line, and the curve of the spur should be made very slight.

If difficulty is found in forming the spur and bringing it to a point (which is accomplished by turning the brush flatwise) the spur may be made blunt on the end, as they are made both ways by professional letterers. The dots that make a finish to many of the letters are formed with the brush well filled with black. A little twisting of the brush will aid in giving them a rounded appearance.

PLATE, TITLE: CONDENSED EGYPTIAN

12. Practical Application.—As the **condensed Egyptian** letter is composed of plain, straight, and curved strokes, exclusively, it is considered by letterers to be the simplest form of letter to construct, aside from the brush-stroke alphabet. It is quickly made, is easily learned, and is most profitable to the show-card writer for all general purposes. In this alphabet practice is given in forming one edge of the stroke, making the outlines of each stroke parallel and, at the same time, maintaining a uniformity in the width of the strokes. This practice is especially necessary at this time, and of great advantage. If the outline of a letter is correctly made in this respect, it is an easy matter to fill in and complete the letter. The Egyptian letter is said to be normal when the height and width are equal. The card writer having little use for the normal letter, the condensed alphabet has been chosen for study and practice.

CAPITALS

13. Spacing the Lines for Capital Letters.—Construct a rectangle 15 inches by 9 inches, leaving a margin $2\frac{1}{2}$ inches on either side, and 3 inches from the bottom edge of the paper. Beginning on the left vertical line, measure off from the bottom line 2 inches, which gives the height of the letters. Allow a space of 1 inch between the lines of letters and the same above top line of letters. The height of the letters of the title is $\frac{3}{8}$ inch. The stroke of the capital letter is $\frac{3}{8}$ inch wide, extreme measurement. The width of the outline is $\frac{1}{16}$ inch.

14. Spacing the Letters.—Set the points of the compasses to the width of the letter *H*, which is $1\frac{1}{4}$ inches wide, as a basis of measurement. The rounded letters exceed this by $\frac{1}{8}$ inch, and the *E* and *F* are $\frac{1}{8}$ inch narrower. As absolute accuracy is not essential in the production of the show-card, the relative width of the letters should be observed rather

than the exact measurements. For this reason the width of letters will be given in proportion rather than in inches, or fractional parts of an inch, using the width of a stroke in determining their limits. The letters *A* and *M* are about two-thirds of a stroke wider than *H; L* is two-thirds of a stroke narrower. As *V* is the reverse of *A*, it is of the same width. *W* is two strokes wider, and *X* and *Y* are one-half stroke wider than *H*. All interspaces should be made equal, or as nearly equal as possible.

15. The Brush Work.—Vertical and curved strokes should be made with a downward movement of the brush. Horizontal strokes should be drawn from left to right. The brush must never be pushed, all the lines must be made by drawing it to a point, thus keeping the hairs together; this is the only method that will give a perfect line. The No. 7 red-sable rigger should be used. When forming a stroke care must be taken that the brush does not run beyond the pencil outlines; and as soon as the ink outlines of a letter have been formed, the letter may be filled in. When the outlines of a letter have become very familar, a wider brush may be used in their formation.

In order to become thoroughly familar with each style of alphabet each letter must be practiced a number of times, an effort being always made to show a marked improvement on former attempts. Therefore, a lesson should not be considered learned, even though the completed plate has been executed in a satisfactory manner, and has received a high percentage. Continuous practice has its advantages, as will be evident when a practical application of the knowledge thus acquired is made.

16. Details of the Letters.—Note carefully the following important points in regard to the details of the letters, so that when given an inscription wherein this particular style of letter may be used, it will not be necessary to refer to the copy in order to ascertain the correct formation of the letters:

1. The cross-bar of the letter *A* should be drawn the width of a stroke above the base line.

2. All outlines should be made in the order in which they are numbered in the first three letters of the alphabet. Other letters may be made by referring to these, for in them is embodied the principle on which all the letters are constructed.

3. The middle stroke of letters *E* and *F* is one-half the length of the upper stroke.

4. The cross-bar of letter *H* is one-half stroke above the center of the letter.

5. When outlining such letters as *H*, *M*, *N*, and *W*, always make the two strokes that limit the width of the letter first, beginning with the left side. When drawing a condensed letter, *O* or *Q*, be careful to make the space within the letter elliptic.

6. The lower portion of the letter *S* is made larger than the upper, by extending the stroke to the left of the body of the letter.

Fig. 2

7. Always keep the two points of contact that occur in the outline of letters *M* and *W* on a horizontal line, as shown at *a* and *b*, Fig. 2. One is inclined, when lettering freehand, to make them otherwise.

All lessons, where capitals and lower case are drawn on separate sheets, must be prepared by the student and sent in for correction in one tube. They are treated as one lesson and a percentage certificate issued only on receipt of both. Therefore, having completed the capitals, proceed with the lower case.

LOWER CASE AND NUMERALS

17. Spacing the Lines for Lower Case and Numerals.—Draw the rectangle the same size as that required for the capitals, allowing the same margin also from edge of paper. Beginning at the lower left corner, measure off on vertical lines the height of the numerals, 2 inches. Then, $\frac{1}{2}$ inch above this, draw another line, which gives the length of the long-stroke letters. The height of the lower-case letters is $1\frac{1}{4}$ inches; including the long strokes they are 2 inches, which is the height of the capitals. The space between the body of the lines of lower case is $1\frac{3}{4}$ inches. The titles throughout the plates are $\frac{3}{8}$ inch high, which measurement will perhaps not be referred to again.

18. Spacing the Letters.—The general width of the lower-case letters is $\frac{15}{16}$ inch, or about the width of a capital letter less the width of one stroke. This is important to observe when making the lower-case letters, especially when they are combined with the capitals in an inscription. The width of the stroke is $\frac{1}{4}$ inch, extreme measurement. The space between letters is equal to the stroke of a capital letter. The space between rounded letters and slanting-stroke letters should be estimated from their closest points. The total area between letters should be considered. If this is equalized, the spacing will always appear accurate, even though some letters may almost touch one another and others are removed some distance. The top of the letter *w* should be equal in width to the letter *m* at its base; these letters are two strokes wider than other normal-width letters. The second line of letters is $1\frac{1}{8}$ inches from the vertical line on either side.

19. Spacing the Numerals.—The stroke of the numerals is $\frac{3}{8}$ inch, or equal to that of the capital letters. The width of the numerals is $1\frac{3}{8}$ inches, using the maximum width of figure *2* as a basis of measurement. The rounded numerals exceed this somewhat, while figure *7* is a trifle narrower than figure *2*. To locate these in their proper places, set the

compasses at 3 inches and divide the length of the line of numerals into five spaces. Divide the length of the copy into five spaces also, making them $2\frac{1}{2}$ inches each. It is then an easy matter to space the numerals accurately by proportion.

20. Details of the Letters.—The width of the outline in the lower-case letters is a trifle less than that of the capitals; the same brush may be used, however. The following instruction with reference to the details of letters should be noted:

1. The middle stroke of the letter *a*, where joined to the vertical line, is on an incline and should not be curved.
2. The lower portion of the letter *g* should be a little wider than the upper part. This should not be carried to either side, but always placed directly underneath the upper part of the letter.
3. The letter *t* is the only letter beveled at the top of the stroke.
4. The lower extremity of the stroke of the letter *y* is carried to the left at an angle of about 45°.
5. The middle stroke of the figure *4* is a full stroke below the center of the figure. That of *3*, *5*, *6*, *8* is about one-half stroke above the center line, and that of the *9* is one-half stroke below the center.

21. Shading of the Numerals.—It is the purpose here to give such practice as will not only make familiar the various forms of letters, but also the different methods of treatment. For that reason, after the numerals on this plate have been outlined they are to be shaded as shown. The plainest shade, which is known as the *natural shade*, is to be employed. To make this shade rub a little charcoal gray with a brush dipped in clear water and transfer this to one of the water-color dishes until the solution is precisely the strength shown in the copy. Then apply with a No. 5 red-sable designer's brush. Make the shade two-thirds the width of the stroke and allow a uniform space between the shade and the figure. Make the shade from all points on an angle of 45°.

PLATE, TITLE: ANTIQUE EGYPTIAN AND LOWER CASE

22. Practical Application.—The **Antique Egyptian** alphabet serves the same purpose in show-card writing as the Condensed Egyptian, in that it fills the requirement of a heavy-faced, uniform-stroke letter. It is the spur added that changes the plain Egyptian to Antique Egyptian. In this extreme modern treatment, however, many of the letters are changed to such a marked degree that their relation to any other style of alphabet is scarcely recognized.

23. Spacing the Lines and Letters.—After drawing the rectangle 9 inches by 15 inches, measure off the location for the lines that limit the height of the title and the three lines of capital letters. The title is $\frac{3}{8}$ inch, and the distance from the top of the title to the top of the first line of letters is $\frac{7}{8}$ inch. The letters are 2 inches high, and the space between the lines of letters is 1 inch.

Having drawn the lines for the capitals, on a separate sheet draw the lines for the lower-case letters as follows: The height of the title is $\frac{3}{8}$ inch, and the distance from the top of the title to the top of the long strokes, for example, the top of the letter *f* is $\frac{3}{4}$ inch. The height of the body of the lower-case letters is $1\frac{1}{8}$ inches, and from the bottom of the letter to the top of letter is $1\frac{3}{4}$ inches.

The space between the lower-case line and the line of numerals is $1\frac{1}{4}$ inches. The numerals are 2 inches in height and the space between these and the body of the lower-case letters below is $1\frac{1}{4}$ inches. This brings the bottom line for the lower-case letters $\frac{3}{4}$ inch above the line of the rectangle; the long strokes of the letters end on the latter line.

24. The Brush Work.—When beginning on these alphabets, capitals and lower-case, each letter must be studied and an effort made to make the specimen sheet precisely like the copy. To do this, the strokes must be made uniform in width, and the spurs made straight and needle-pointed.

If the stroke is rounded into the spur, the artistic appearance of the letter will be lost. When using the lower-case in combination with the capitals, in practical work, the long strokes of the lower-case should be the height of the capitals. In the copy they are a little less. The projections of such letters as *g*, *p*, and *y* should be equal in length to those letters that extend above the body of the letter. The exceptions are the *t* and *j*, which are a little shorter than others.

PLATE, TITLE: HEAVY EGYPTIAN

25. Practical Application.—No classic style of letter is better suited to water-color treatment than the **Heavy Egyptian.** It is seldom made a solid letter by filling in with black, but is usually outlined, and the space within the outlines filled in with transparent water colors. Lower-case letters or numerals never accompany it, and they should never be used in connection with it.

26. Spacing the Lines.—Construct the given rectangle 15 inches by 9 inches, leaving equal margins on either side. Beginning at the lower left-hand corner, measure off on the vertical line the height of the letters, $1\frac{1}{2}$ inches. Above this point lay off $\frac{3}{4}$ inch, the width of space between the lines of letters. Repeat this operation, making four spaces for letters and three spaces between them.

27. Spacing the Letters.—The width of the letters generally is $1\frac{5}{8}$ inches, using the letter *H* as a basis of measurement. The rounded letters, such as *O* and *Q*, are $\frac{1}{4}$ inch wider than this, and none are narrower. On account of the eccentric projections that occur in many of the letters, only the main body of the letter must be recognized when proportioning the width of the letter. There are many exceptions to the general rule governing the width of letters on account of the extreme width of the stroke, and any arbitrary rule relative to their width in other alphabets cannot be given for this. Divide the plate, as heretofore suggested, into five equal

113B § 4

Fig. 3

spaces of 3 inches each; also divide the copy into five spaces of $2\frac{1}{2}$ inches; this will more readily indicate the proper location of the letters and the spaces between them.

28. The Brush Work.—Waterproof India ink only should be used on plates that are to be colored with water colors. Use the No. 5 red-sable brush, and, when outlining, note carefully all details of each letter; the spurs should be needle-pointed. The ends of the strokes are curved somewhat, thereby giving the letter a more graceful appearance. Make the vertical lines extend their full length. Do not make the spur large; the smaller this is, the better it will suit this style of letter. Make all curves symmetrical; do not exaggerate them; in many cases they are only slight ogee curves. Make the strokes of the letters of uniform width.

29. Coloring the Letters.—After the plate has been outlined and all pencil marks erased, color the letters, as follows: The first and third lines may be colored with crimson lake, and the second and fourth with new green. This should be done by using two shades of the color. When necessary to darken green, add a small quantity of Prussian blue. Letter *G*, Fig. 3, shows the manner in which the water colors may be laid on. First make a light shade of the color, using but little of the crimson lake. Flow on this color, covering the entire space within the letter. When this is dry, cover the lower portion of the letter with a darker shade. Draw a horizontal line through the center of all letters, thus making the work uniform in character. A broad stripe and fine line at top and bottom of this, made of a darker shade of the green, produce a very pleasing effect in water-color treatment. Stripe the second and fourth lines, therefore, as shown in *H*, Fig. 3.

PLATE, TITLE: FRENCH ROMAN

30. Practical Application.—There is no style of letter more generally used or more popular with the show-card writer than **French Roman.** It is an alphabet, therefore, to which much extra time may be profitably devoted in practicing every characteristic detail, in order that the formation of each letter may be memorized and the letters may be executed with accuracy and speed.

CAPITALS

31. Spacing the Lines for Capital Letters.—Construct a rectangle of the usual dimensions, 15 inches by 9 inches, allowing the required margin of $2\frac{1}{2}$ inches. Then, beginning at the lower left-hand corner, measure off on the vertical line $1\frac{1}{2}$ inches, the height of the letters, and, above this, $\frac{3}{4}$ inch, the space between the lines of letters. Repeat this, making four lines with three spaces between them.

32. Spacing the Letters.—The width of *C*, *D*, and *G* is $1\frac{1}{2}$ inches, and of *B*, *E*, and *F*, $\frac{1}{8}$ inch less; the space between *C* and *D* is one-half their width. The space including the panel for the letter *A* from the left-hand vertical line to the stroke of the letter *B* is 3 inches. The panel for the letter *A* extends $\frac{1}{2}$ inch above and below the line for letters. The heavy stroke of the letter is $\frac{5}{16}$ inch and the fine-line stroke is $\frac{1}{8}$ inch wide.

33. Width of the Letters.—Exceptions to the general width of letters exist in this alphabet in a somewhat exaggerated form. The letters *M*, *O*, and *Q* are one stroke wider than *H*, which is always chosen as a basis of measurement. The letter *W* is $1\frac{1}{2}$ times wider than the *H*. In proportioning the width of letters, the one point to be remembered is, that all letters should be given a comparatively equal width that will make them appear uniform and symmetrical. For this reason arbitrary measurements in regard to each particular letter are not given; neither is it expected that the exact width

will be studied but rather that the relative widths will be used in the measurements. This is accomplished by setting the compasses to the width of the standard letter *H* and using this width for comparison.

34. The Brush Work.—Use the No. 5 red-sable rigger for cutting in the letter *A* as well as for outlining the letters; also use India ink for the outlines. It is necessary in this alphabet to mark out the letters carefully before beginning on the brush work. The points to be observed in making the letters are: Do not curve the outline that forms the spur, but make it angular; make all strokes parallel. When making crescent strokes, the maximum width of the stroke is at the point *a*, Fig. 4, and it gradually diminishes until the point *b* is reached. Always make the space within the letters *C*, *O*, and *Q* elliptic. Make the ends of the spurs needle-pointed. Make all strokes uniform in width, and merge all wide strokes into the narrow ones gracefully, being careful to make both outlines symmetrical.

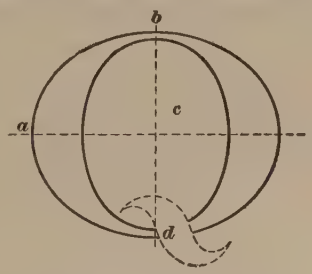

Fig. 4

35. Details of the Letters.— In the letter *A* is shown a modification of the letter sometimes identified with this alphabet. The normal letter is the reverse of the letter *V*, with a cross-bar located about one and one-half strokes above the base line of the letter. The letter *C* may be finished as in copy, with the lower stroke corresponding with the upper, or it may be brought to a point above the bottom line. The point where the strokes in letter *M* join may be raised or lowered. The essential point to be observed is that it should always be located midway between the vertical inner lines. The tail of the letter *Q* may be made as shown in Fig. 4.

LOWER CASE

36. Spacing the Lines for Lower-Case Letters. The lower-case letters are included in a rectangle the same size as that required for the capitals. Beginning at the lower left-hand corner, measure off on the vertical line $\frac{1}{2}$ inch from the bottom line, which gives the base line for the lower-case letters. These are $\frac{7}{8}$ inch high; $1\frac{1}{4}$ inches above this gives the base line for the numerals. The numerals are $1\frac{1}{2}$ inches in height, and the space between the lines is $\frac{7}{8}$ inch. The distance from the top line of numerals to the base of the first line of lower-case letters is $\frac{3}{4}$ inch. The height of the lower-case letters is the same throughout the alphabet. To design the scroll, draw a vertical line through the center of the rectangle $7\frac{1}{2}$ inches from either end. Measuring from the base of the first line of lower-case letters, point off on the vertical line just drawn $1\frac{1}{8}$ inches; 4 inches below this place another point, which gives the height of the scroll. The extreme length is 7 inches or $3\frac{1}{4}$ inches to the left and $3\frac{3}{4}$ inches to the right of the vertical line. The letters on the scroll are $\frac{5}{8}$ inch high. They are located $\frac{7}{8}$ inch from the top of the scroll and $\frac{3}{4}$ inch from the bottom. To describe the curves of the scroll as well as of the letters, find a point $5\frac{3}{8}$ inches above the scroll and $\frac{1}{2}$ inch to the right of the center vertical line.

37. Details of the Letters.—The width of the vertical strokes is $\frac{3}{16}$ inch. The width of the fine-line stroke is one-half that of the heavy, or vertical, stroke. The outline of the lower-case letters is somewhat lighter than that of the capitals or numerals.

In drawing the letters, note carefully that the spurs at the top of the vertical strokes are rounded in the lower-case letters. These strokes are cut off on an angle of about 45°. The letters of the ornamental scroll are a modification of the normal, differing in the *a* and *d*; also, the capital *D*. In the former the stroke is inclined, which changes the character of the letter. In the capital *D*, the upper stroke is carried beyond the vertical, which is a form of treatment often used in this style of letter. The width of the stroke in this letter is $\frac{1}{8}$ inch.

38. The Brush Work.—Use the same brush as when outlining the capital letters. After completing the outlining, and having erased all pencil marks, color and shade the scroll as follows: From charcoal gray, make a tint that will equal in strength the shade on the copy, that is, produced with fine lines. Place the shade on the left, in the manner shown; then after this has dried, color the scroll with mauve purple. This should be done with care, in order that a large surface may be covered evenly and not show streaks. Rub up this color in one of the small dishes. Keep the shade light at first. Flow on the color copiously, using a large brush. When this has dried, another coat may be flowed on if the first coat appears too light when dry. Shade the letters on the scroll with a darker shade of the same color. Keep the shade on an angle of 45°, leaving a narrow space between the shade and outline. The width of the shade should be $\frac{1}{8}$ inch.

PLATE, TITLE: ROMAN

39. Practical Application.—As the **Roman** letter is one that never changes in character, being a fundamental alphabet, or prototype, from which many modifications arise, a knowledge of its formation is absolutely necessary. Roman letters are used extensively in show-card writing, especially for headlines, important words, etc. They are also subject to extensive treatment in coloring and shading, and in no style of letter is the skill of the letterer more apparent than in the graceful and symmetrical curves of the Roman alphabet.

CAPITALS

40. Spacing the Lines for Capital Letters.—As before, construct the rectangle 9 inches by 15 inches. Beginning at the bottom line, draw eight horizontal lines, allowing $1\frac{1}{2}$ inches for each line of letters and $\frac{3}{4}$ inch for the space between the lines of letters.

41. Designing the Letters.—The letters of the normal Roman should be equal in height and width, although the

letters may be greatly condensed in width when it is necessary that they should be so treated. The width of the vertical stroke is $\frac{3}{8}$ inch, and the crescent strokes are somewhat wider than this. The spurs project a little more than one-half the width of the stroke beyond it, and these should be one-fourth of a circle, as shown in Fig. 5. The pointed stroke of the letter *M* may rest on the base line, or may be made one-half stroke above it. This letter should be one stroke wider than letters generally; the *L* and *N* are slightly narrower

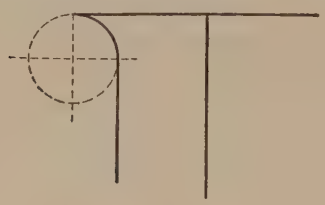

Fig. 5

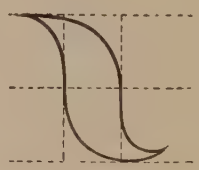

Fig. 6

than the *H*, although they do not appear to be so. The tail of letter *R* should be maintained in a vertical position and should be a perfect cyma. To construct the cyma, make the maximum width in the center of the figure and diminish it gradually in either direction, as shown in Fig. 6.

The following details in drawing the letters should be noted: The middle fine line of the letters *B*, *E*, *F*, and *H* is one-half stroke above the center of the letter. The lower portion of the letter *C* projects beyond the upper spur. The spur of the letter *G* is directly above the center of the vertical stroke. Curves are necessary to give symmetry to the ball in letter *J*; also, in the character &. The upper spur of the letter *S* is about one-half stroke within the limits of the body of the letter, while the lower spur projects the same distance beyond it.

42. The Brush Work.—Use the No. 5 red-sable brush. Note carefully the order in which the strokes of the first three letters are drawn. Draw the extreme outlines of letters in every case, after which the details may be completed. The spurs may be drawn to a needle point, as shown in the copy,

or they may be finished by leaving the end of the spur the thickness of the outline. Draw the vertical lines to which are attached the spurs, commencing about the width of a stroke from the top line and leaving off the same distance above the base line. The spurs may be then drawn and joined to the vertical line.

LOWER CASE AND NUMERALS

43. Spacing Lower-Case Letters.—In order to give practice in the various forms of arrangement, the plates have been prepared along such lines as will give practical examples that may be readily applied in show-card writing. To place the lower-case letters on parallel ogee lines, draw a rectangle 15 inches by 9 inches, and divide this into 5 equal spaces

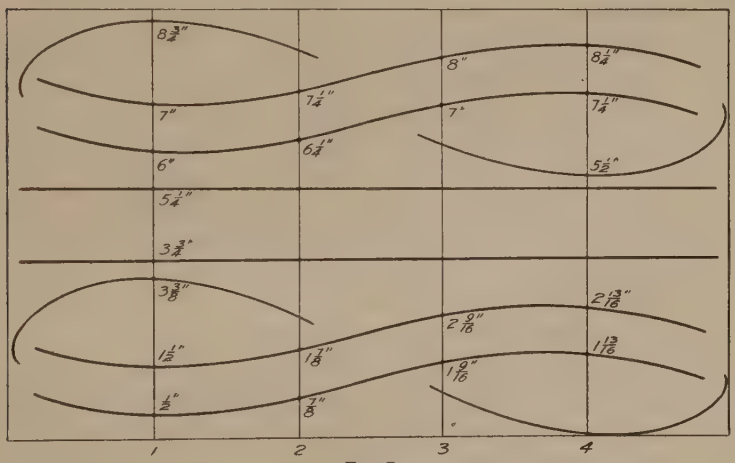

FIG. 7

horizontally. Beginning at the left, number the four vertical lines drawn as shown in Fig. 7. Then, from the bottom line of the rectangle, measure off on line *1* the points that will give the position of the long line of the ornament, the height of the lines of lower-case letters and numerals; also the position of the ogee curves. These points are as follows: $\frac{1}{2}$, $1\frac{1}{2}$, $3\frac{3}{8}$, $3\frac{3}{4}$, $5\frac{1}{4}$, 6, 7, and $8\frac{3}{4}$ inches. The points at $3\frac{3}{4}$ inches and $5\frac{1}{4}$ inches give the height of the numerals; points at $3\frac{3}{8}$ inches

and $8\frac{3}{4}$ inches the top line of ornament. The points on line *2* are $\frac{7}{8}$, $1\frac{7}{8}$, $6\frac{1}{4}$, and $7\frac{1}{4}$ inches; on line *3*, $1\frac{9}{16}$, $2\frac{9}{16}$, 7, and 8 inches; on line *4*, $1\frac{13}{16}$, $2\frac{13}{16}$, $5\frac{1}{2}$, $7\frac{1}{4}$, and $8\frac{1}{4}$ inches. The point at $5\frac{1}{2}$ inches gives the lower line for the ornament; that of the other ornament rests on the base line of the rectangle. From the points given, first draw the two lines for the numerals; then through the points given for the letters draw two symmetrical ogee curves. The long strokes of the letters will project $\frac{1}{2}$ inch above or below the line; the letter *g* projects $\frac{3}{4}$ inch below. It is necessary to draw but one line for the long-stroke letters—the one above the first line of letters. The length of other long letters may be measured separately. To space the letters of this plate, note their position in regard to the vertical lines, and locate them on the specimen sheet accordingly.

44. Designing the Letters.—Do not incline the letters to follow the curve, but make every letter vertical. The curved finish in the letters *a*, *b*, etc. at the base should not be exaggerated, but made small to correspond with the size of the spur. In constructing the outline of the figure *2*, and in all similar instances, the strokes of greatest length are made first. In drawing the lower stroke of the figure *7*, the right outline should be made first. The cyma stroke of figure *8* should be one-half stroke above the center. The lower outline of the cyma stroke should be made first.

After the letters and the numerals of the plate have been finished and the pencil marks erased, draw the freehand lines that compose the ornament. For this, use the orange-vermilion water color. The long lines should be drawn first. These are parallel and should be brought to a needle point on the inner end and given added thickness at the curved end; then the other lines may be added. The manner in which these should be drawn is indicated by the arrows in the top ornament.

PLATE, TITLE: TRANSPARENT COLOR WORK

45. Advantages of Color Work.—A knowledge of the methods of handling colors in show-card writing is invaluable, and the benefit derived from this is obvious. Show-cards are made more attractive through coloring, and the writer's taste is gratified by artistically embellishing a piece of work by the use of harmonious colors properly applied. The examples given, therefore, are such as will be found most profitable for all practical purposes.

46. Spacing the Letters.—Construct a rectangle 14 inches by 9 inches, or, 1 inch shorter than previous plates. On this locate the words and single letters as follows: $\frac{1}{4}$ inch above the line forming the base of rectangle gives the base line for the word *Charter;* the lower-case letters of this word are $1\frac{1}{2}$ inches high, the capital *C* is 3 inches. Measuring from the base line of the rectangle, the ribbon is $3\frac{1}{2}$ inches, and the height of the ribbon is $2\frac{1}{4}$ inches. The letters *G* and *M* are $\frac{5}{8}$ inch above the ribbon, and are $2\frac{3}{16}$ inches high. The letters *W* and *O* are $1\frac{1}{8}$ inches above the ribbon, and are $1\frac{7}{16}$ inches high. The extreme width of the letters *G* and *M*, exclusive of the spurs, is $2\frac{7}{8}$ inches. The letter *W* is 3 inches wide, including the spurs; the letter *O*, $2\frac{1}{8}$ inches. The word *tires* on the ribbon is $1\frac{1}{2}$ inches high, or $\frac{3}{8}$ inch from the top and bottom edges. The word *the* is $\frac{3}{4}$ inch from the base of the rectangle. The capital letter is $1\frac{5}{8}$ inches high; the lower-case, $\frac{7}{8}$ inch. The lower left-hand corner of the ribbon is $2\frac{1}{2}$ inches from the vertical line of the rectangle, and the upper right-hand corner of the ribbon is the same distance from the right-hand vertical line.

47. Designing the Letters.—Attention is especially called to the width of strokes in the letters of this plate. They are made extremely heavy in order that the letter-face treatment may be better shown. First draw the outlines of the letter; also the ribbon. The letters *C. B. & Co.* may be approximated in regard to height and location. The letters on the

ribbon incline with the edge or fold, while the letters of the word *Charter* incline on an angle of about 40°.

48. Coloring the Plate.—After the plate has been carefully designed, and before outlining with black, the blending on the ribbon should be done. For this, use Prussian blue and gamboge. First erase the pencil marks on the ribbon with the sponge eraser, leaving only faint guide lines for the letters. Then, before blending, wet the portion of the ribbon occupied by the letters with clear water, and, before this has been entirely absorbed by the paper, cover the entire space with a light shade of yellow at the top and blue at the bottom, leaving the center of the letter white. When this is dry, proceed to letter the plate, beginning with the letter *W*. Follow the letters of the copy carefully in every characteristic detail. In cutting in the word *tires*, be careful that the black is not run on the space to be occupied by letters, or on open spaces at the edge of the ribbon. When the plate has been outlined and the black brush work entirely completed, use the sponge eraser and remove all pencil marks preparatory to coloring the balance of the work.

Now color the edges of the ribbon, using a yellow on the top edge somewhat stronger than that used on the letter; likewise, a stronger blue on the lower edge. Fill in the entire space within the letters *C. B. & Co.* with a tint made from crimson lake. Use the same color and make a shade of medium strength for the lower half of the letters. When dry, add a still deeper shade at the bottom of the letters. Fill in all letters before beginning with the shading.

49. The colors used are as follows: For the letter *W* for filling in the letters of the word *Charter*, use a tint made from burnt sienna; for the darkest shade on the face of this letter, blue to sienna. The color on which the filigree ornament is placed is the same as that used for shading the word *Charter*, and is made of orange chrome yellow and sienna. Sufficient red and sienna are added to this to make the filigree ornament. New green is used on the face of the letter *G* with two darker shades of the same color, to which Prussian blue is added for

the diminishing ellipses. The shade farthest from the letter is called the natural shade, and is made from charcoal gray, with a little orange chrome added. The two inner shades are made from sepia. The space between the shade and the letter is filled in with a tint made from orange chrome. The letter *M* is filled in with mauve purple, and shaded with darker shades of this color so as to give the ornamental center to the letter a relief effect. The shades of the letter, aside from the natural shade, are made of burnt sienna. The upper portion of the letter *O* is the same tint as that used on the letter *W*; the lower portion is made from sienna and orange chrome. The ornament is filled in with an orange-chrome tint. The shade on this letter, as well as the ribbon and adjoining letters, is made from charcoal gray; this is called a double shade. The shade from letters *B. C. & Co.* is a cast shadow, being in reality a repetition of the letter on the background, as shown in *Show-Card Writing*. In shading the letters, make the shading, as well as the space between the shade and the letter, uniform in width.

PLATE, TITLE: PEN LETTERING

50. Practical Application.—In show-card writing, the brush is thought to be unequaled for the forming of letters and the use of the shading pen and other mechanical means of lettering is looked upon as unprofessional. But an exception has been made to the Tec and Soennecken pens, which in recent years have come into general use. These pens are especially useful when the inscription contains a large amount of matter that may be grouped in small lines of letters, for the work may then be executed much better and quicker than if done with a brush. Therefore, much time should be spent in practicing the alphabets best adapted to the pen, also in becoming familiar with the various sizes and kinds of pens used in show-card inscriptions. The alphabet given here is of the freehand variety and may be readily memorized.

51. Spacing the Letters.—Form a rectangle 9 inches by 15 inches. Let the top of the capitals of the title rest on the top line of the rectangle and the bottoms rest on a line $\frac{1}{2}$ inch below; make the lower-case letters $\frac{1}{4}$ inch high. Place the tops of the first line of letters $1\frac{1}{8}$ inches below the top of the rectangle and make the letters of this and the next line $\frac{7}{8}$ inch high. Separate these lines $\frac{5}{8}$ inch and make the space between the second line and the long letters of the lower-case line $\frac{1}{2}$ inch. Make the height of the lower-case letters $\frac{7}{8}$ inch and the height of the body, exclusive of the long strokes, $\frac{1}{2}$ inch. Place the word *Rochester* just below the lower-case line and the bottom of the word *Buffalo* $3\frac{1}{4}$ inches; make these lower-case letters $\frac{1}{2}$ inch high and the capitals $\frac{7}{8}$ inch. Place the words *Washington* and *New York* on the same horizontal lines as the words at the left of the panel. After lightly sketching out the letters, draw the panel on which the inscription is to be lettered in white. Although no definite measurements are given, no trouble should be experienced in locating this panel and proportioning it to the copy.

52. The Pen-Work.—For the capitals of the title, use a No. $1\frac{1}{2}$ pen; for the lower-case letters, use a No. 2 pen. Use a No. 1 pen for both the capital and the lower-case letters of the alphabet and a No. $1\frac{1}{2}$ pen for the white lettering, with the exception of the figures for which a No. 1 pen should be used. For pen lettering use only India ink for the black and the white furnished in the drawing outfit for the white lettering. After marking out the panel, cover the surface with waterproof India ink. When this is dry the white lettering may be done without danger of the black softening up when the white is applied.

In the box of assorted round writing pens will be found two or three brass attachments for sliding over the point of the pen. These are called *fountains*, as they hold a quantity of the writing liquid and allow it to be discharged in a moderate quantity so as not to flow out suddenly and flood the pen and thus destroy the work. In attaching the brass piece, the point should come on top of the pen, and just far enough within

the point of the pen that it will not touch the surface or interfere with the free action of the pen. The fountain is held firmly in position by pressing the parts that come underneath against the pen.

An ordinary penholder may be used for these pens or the triangular-shaped holder made especially for the purpose and sold by the Technical Supply Co., Scranton, Pa.

In making the letters a rather heavy pressure is necessary on the downward stroke of the pen, in order to insure a clear line. The strokes must be made with a firm, definite movement as the fine lines cannot be run over the second time. Therefore, if unable to form the letters properly, practice on a sheet of drawing paper having a smooth surface, until they may be made in a creditable manner, then prepare the lesson to be sent in for correction.

PLATE, TITLE: AIR-BRUSH SCRIPT

53. Practical Application.—Though the air brush is now being utilized in the production of show-cards, its cost restricts its use to those cities where the amount of work justifies this expense. The accompanying alphabet shows the possibilitites of this method, but as the work cannot be done without an air brush the drawing of the plate is optional. But should the work be omitted now, the alphabet may be studied any time later that an air brush is available and instruction in the use and manipulation of the apparatus will then be given.

54. Drawing the Plate.—Having drawn the rectangle, the lines that limit the height of the title and letters may be marked off on the left vertical line. The top of the title will rest on the top line of the rectangle; its bottom, on a line drawn $\frac{3}{8}$ inch below. All the capitals are $1\frac{5}{8}$ inches in height, using the letter *C* as a basis for measurement, and the spaces between the lines are $\frac{1}{2}$ inch.

To use the air brush effectively, the letters must be cut out of paper and attached to the card. A semiadhesive paper for this purpose may be made by giving one side of a piece

of tracing paper, 15 inches by 20 inches, three coats of rubber cement that has been thinned with benzine. The second and third coats may be applied as soon as the preceding coat is dry. Then after the letters have been drawn, with India ink, on the uncoated side of the paper, the paper may be placed upon a sheet of glass and the letters cut out with a sharp-pointed knife. The letters may then be placed in their proper position on the paper and lightly pressed so as to be thoroughly attached at the edges. The work is then ready for the air-brush treatment. Should a transparent paper be required, that known as Friskett may be used.

55. Air-Brush Work.—On a separate sheet of paper practice with the air brush until able to deposit an even spray on the card and to blend this gradually into the white ground; then spray around the letter, following the general outline of the letter. Having done this give the letter a strong shade to the right and bottom, blending the strong shade into the gray tint first applied.

The shading on the face of the letter is a more delicate operation, for if too strong the artistic effect of the work is destroyed. It is necessary, therefore, to make this shading extremely light, and to follow the copy carefully in its locating. It will be noticed that this does not come against the extreme edge of the letter, showing what is known as the *reflected light*. Having completed the air-brush work letter the title in black and attach your name, class letters, and number.

56. Lower-Case Plate.—No title being used on this plate the top of the long letters of the first line of lower case rests on the top line of the rectangle. The letters, including long strokes, are $1\frac{1}{2}$ inches high, and the body of the letter 1 inch. The bottom line of letters is $\frac{1}{2}$ inch above the bottom line of the rectangle, the letters being the same height as top line.

The letters of the word *Crown* are $1\frac{3}{8}$ inches high, and the capital *C* $2\frac{3}{8}$ inches. This central design should be so located that the top of the letter *T* is $\frac{7}{8}$ inch from the bottom of letter *h* above it, and the long stroke, on which is the word *shirt*,

is 1 inch above the letter *r* of the lower line. To locate the design in the center of the plate, place it so that the vertical line $7\frac{1}{2}$ inches from either end of rectangle passes through the center of the word *The*.

The air-brush work on the lower-case plate is confined entirely to the center design and is precisely the same treatment as that of the capitals. An effort should be made to have the blending merge gradually into the background and somewhat elliptic, following the general shape of the design as a whole.

PLATE, TITLE: HALF SCRIPT

57. Practical Application.—There is no style of letter that will take the place of **half script** for certain uses in card writing. It is, therefore, one of the most important alphabets taught in this course. It is quickly made and graceful in appearance, which alone would recommend it and give it a foremost place in the list of show-card writers' alphabets. This letter calls for the display of the writer's ability in making freehand curves. It is known as half script among card writers, because of the resemblance of the capitals to Italic Roman and the lower case to Spencerian script.

CAPITALS

58. Spacing the Lines for Capitals.—After constructing the rectangle of usual size, draw the lines that give the height of the letters $1\frac{1}{2}$ inches apart, leaving a space between these of $\frac{3}{4}$ inch. The letters of this alphabet incline at an angle of about $22\frac{1}{2}°$, or one-fourth of a quadrant. Arrange the four lines of letters so that *A* and *Q* are tangent to left line of margin, and the ball on letter *N* and character & tangent to right margin line. Letter *O* being precisely like *Q* and *P* like the upper portion of *R* these letters are omitted.

59. The Brush Work.—Study carefully the details of each letter before beginning on the brush work. It is important that all rounded letters, as well as all straight-line letters,

be inclined at a uniform angle, or the appearance of the work will be greatly marred. The use of the cyma in such letters as *A*, *E*, *F*, and *H* is not arbitrary in this style of letter. A straight line may be used in its place, with a spur attached to this in the *E* and *F*, as in the Roman alphabet. The spur on these letters is much smaller than those of the Roman, and in many cases the letter is carried above or below the line. In the eccentric form of the letter *T*, the cross-stroke is carried to the right, sometimes covering several letters.

LOWER CASE

60. Spacing the Lines for Lower-Case Letters.—A rectangle 9 inches by 15 inches also encloses the lower-case letters; $\frac{3}{4}$ inch above the base line of the rectangle, draw a line that is the bottom line for the letters. The letters are $\frac{3}{4}$ inch high. The space between the last line of letters and the numerals is 2 inches. The numerals are $1\frac{1}{2}$ inches high, and the space between the numerals and top line of letters is $1\frac{1}{2}$ inches. The long-stroke letters project $\frac{3}{4}$ inch above the line, while those of the *f* and *g* project below the line somewhat further. The stroke of the lower-case letters is $\frac{3}{16}$ inch wide; that of the numerals is $\frac{3}{8}$ inch. The letters should incline at the same angle as the capitals. The numerals, however, are more symmetrical, and are easily made on an incline of about 20°. In connection with the capitals and lower case, the numerals appear to be on the same incline. The cipher of the numerals is not given, for the reason that it is always identical with the letter *O* of the corresponding alphabet. In spacing the letters of this alphabet, do not leave a space between letters that will not permit of being joined with a fine line at an angle of 45°.

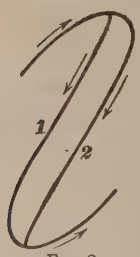

Fig. 8

61. The Brush Work.—The outlining brush may be used for these letters, although the fine line should be made much lighter than lines on the previous plates. The stroke of the lower case should be made as shown in Fig. 8, beginning at the top of the left hand outline, and continuing to the

termination of the line. The right-hand outline begins with the fine line at the top and terminates at the fine line of stroke 1; thus, all strokes are made with two strokes of the brush. The details of each letter should be carefully studied and an effort made to give to the curves of strokes as well as the fine lines a graceful touch and symmetrical finish. A common error of many letterers is to curve the stroke where it joins the fine line, as is shown in Fig. 9; the line should be made straight throughout, as is shown in Fig. 10. A comparison of these figures shows that curving the outline at this point destroys the artistic appearance of the stroke.

Fig. 9

Fig. 10

PLATE, TITLE: SCRIPT

62. Practical Application.—Without a knowledge of the **Script** alphabet, the show-card writer's education would be incomplete. But as script letters are the most difficult to accomplish, the alphabet has been given the last place. The formation of these letters, however, may be easily learned, and with much practice they may be executed most gracefully and with great rapidity.

CAPITALS

63. Spacing the Lines for Capital Letters.—Construct a rectangle 9 inches by 15 inches, leaving an equal margin at the top and bottom. Beginning from the base of the rectangle, draw five lines, making three spaces for the letters, 2 inches high, with a space between the lines of letters of 1 inch. There are but twenty-one letters on this plate, seven letters on each line, thus giving abundant space for the extensive sweep of the fine lines that characterize this style of letter.

64. Spacing the Letters.—The width of the shaded stroke at its maximum should be $\frac{3}{16}$ inch. The fine line should be made extremely light, for this gives added grace to this form of letter. Script letters should always incline at a

uniform angle of 40°. Draw the letters, after locating them in their proper place, with a needle-pointed, hard-lead pencil. Be careful to make all details correspond with those of the letters in the copy.

65. The Brush Work.—Having drawn the letters with accuracy, proceed with the brush work by first making the principal stroke of the letter, which in many cases is the stem or the ogee stroke, as in the letter *B*. The shading of this stroke should be below the center of the letter. To incline this stroke at the proper angle, the ogee stroke should be an equal distance from the 40° line above and below the center of the letter—to the left of the line above and to the right

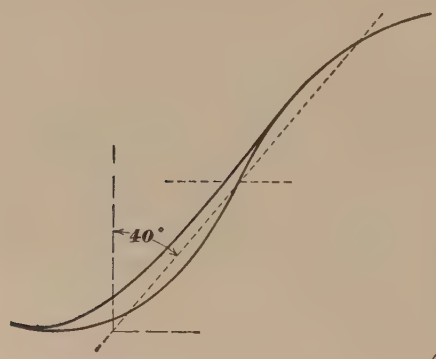

Fig. 11

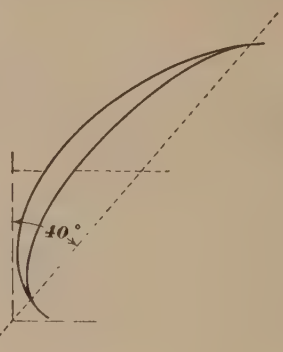

Fig. 12

below, as shown in Fig. 11. The crescent strokes are given the proper incline by making the maximum distance from the 40° line at the center of the stroke and crossing the line at equal distances above and below the center, as shown in Fig. 12. It is essential in script writing that the use of too many fine lines be avoided; the best script writers employ very few fine lines. The fine line should always be merged into the stroke so as to join the outline and form a symmetrical and continuous line, as if the stroke were outlined instead of being filled in. As far as possible, all letters should be given a uniform width with the exception of the *M* and *W*.

LOWER CASE

66. Spacing Lower-Case Letters.—The base line for the numerals is the bottom line of the rectangle enclosing the lettering of the plate. The numerals are 2 inches high; $4\frac{1}{2}$ inches above the numerals draw the base line for the remaining capitals, which are also 2 inches high. The lines that limit the height of the first six letters of the lower case are $4\frac{3}{4}$ inches and $5\frac{5}{8}$ inches from the base of the rectangle. The lines for the four final letters of the lower case are $2\frac{3}{4}$ inches and $3\frac{5}{8}$ inches from the lower line of the rectangle. In order that the ogee line of letters may be properly located, four vertical lines should be drawn on the plate, making five spaces 3 inches wide; vertical lines $2\frac{1}{2}$ inches apart should also be drawn on the copy. These lines will be of assistance in spacing the letters. Beginning with the left-hand vertical line of the rectangle, place two points $3\frac{1}{4}$ inches and $4\frac{1}{8}$ inches from the base line of the rectangle. On line *2* the two points are $2\frac{11}{16}$ inches and $3\frac{1}{2}$ inches; on line *3*, $3\frac{1}{16}$ inches and $3\frac{7}{8}$ inches; on line *4*, $3\frac{3}{4}$ inches and $4\frac{5}{8}$ inches; on line *5*, $4\frac{5}{16}$ inches and $5\frac{3}{16}$ inches; on the right-hand vertical line of the rectangle $3\frac{3}{4}$ inches and $4\frac{3}{4}$ inches. From the points given construct a graceful ogee curve. The length of the long-stroke letters may be approximated by observing their position relative to the strokes of the other letters above or below them. To locate the letters on the ogee curve, draw first those that touch the four vertical lines. It will then be an easy matter to draw the remaining letters and give the proper space between them. The width of the stroke of the lower-case letters is somewhat narrower than the capitals, or $\frac{5}{32}$ inch.

PLATE, TITLE: OPAQUE WATER-COLOR WORK

67. Practical Application.—In order that the difference between transparent and opaque lettering may be clearly understood, it may be well to say that if transparent colors were used on a black-card surface they would not be

seen; the card would absorb the color, and no trace of it, except perhaps a slight discoloration on the surface of the card, would remain. While if opaque color were used on white, it would be liable to appear streaked, or uneven. Even though they possessed the same advantages in regard to their covering quality, the transparent colors are more convenient and are always used in preference to opaque on white cards; the latter are used on black and dark-colored cards.

68. Spacing the Lines.—Construct a rectangle 15 inches by 9 inches, making the faintest line possible for this, as well as all pencil marks on this plate. No attempt should be made to erase or remove them when the work is completed, or a marred or ruined plate will be the result. It is preferable, therefore, that the guide lines be made with chalk, which may be easily removed. To do this charge a piece of thread by drawing it over white chalk; hold one end with the second finger of the left hand and the other end with the thumb of the right; then, with the thumb and forefinger of the left hand, the thread may be snapped on the card, leaving a line suitable for measurements, and one that can be dusted off readily when letters are drawn in lead pencil.

Divide the length of the rectangle into five spaces 3 inches wide, and the copy into five spaces $2\frac{1}{2}$ inches wide. On the first vertical line, place two points $5\frac{1}{2}$ inches and $7\frac{9}{16}$ inches from the base of the rectangle; on the second vertical line. $5\frac{3}{4}$ inches and $7\frac{5}{8}$ inches; on the third line, $6\frac{1}{2}$ inches and $8\frac{3}{8}$ inches; and on the fourth line, $6\frac{9}{16}$ inches and $8\frac{7}{16}$ inches. By the aid of the eight points given, the ogee curve may be drawn on which the word *champion* is placed. The other measurements are as follows: The word *the* is drawn on lines $8\frac{1}{8}$ inches, $8\frac{1}{2}$ inches, and $8\frac{7}{8}$ inches from the bottom line. The word *celebrated* is $4\frac{1}{4}$ inches from bottom line, and $\frac{5}{16}$ inch high. The letter *B* and character & are $\frac{9}{16}$ inch from the bottom line, and are $3\frac{3}{8}$ inches high. The lines that limit the height of the letter *S* are $\frac{1}{2}$ inch and $3\frac{5}{16}$ inches. The lines of the ribbon containing the words *trade mark* are $1\frac{11}{16}$ inches and $2\frac{5}{16}$ inches. The remainder of the work may be located

approximately, using the letters, words, and vertical lines as guides in placing all lines in their proper position.

69. Spacing the Letters.—The letters on the ogee curve are on an angle of $22\frac{1}{2}°$, or one-fourth of a quadrant. The stroke is $\frac{5}{16}$ inch wide. The stroke of the letter in the word *celebrated* is $\frac{3}{16}$ inch wide. The space between this word and the vertical line of the rectangle is $3\frac{1}{2}$ inches. The panel surrounding the letter *S* is 6 inches from right-hand vertical line and $5\frac{1}{4}$ inches from the left, measuring at the point where the ribbon crosses the panel.

70. The Brush Work.—Use show-card white for lettering; this should always be well stirred before it is used. Use the No. 5 red-sable brush. Letter the words *the, champion, celebrated*, and the letters *B. & Co.*; also, outline the ribbon, but leave the words *trade mark* until later. If the white for any reason does not cover well, run over the letters a second time.

Pour a small amount of the white into one of the water-color pans. Rub up a small amount of deep chrome yellow; also, a small amount of orange and vermilion, using a short stocky brush for this; and, allowing the color to drop into the white, stir well and apply the shade to the lower half of the first line of letters. Make a gold color by adding, to the white, orange-chrome yellow and ocher in the same manner. With this color make the ornamental panel; also, fill in the letters *B. & Co.*, leaving a uniform white outline. The dark color at the bottom of these letters, also the ornament within the letter *B*, is made by adding sepia and burnt sienna. Outline the letter *S* with orange chrome and vermilion; also, use this for the stripe underneath the word *celebrated*. Fill in the letter *S* with pink made of white, with a little orange and vermilion added. A small quantity of white, thinned almost to the consistency of a transparent color, is used to cover the ribbon. Flow this on and blend it off into the black as it approaches the letter *S*. Afterwards the words *trade mark* may be lettered on the ribbon. Use mauve purple and white for the ornament above and below the word *champion*. Use clear white in highlighting the ornament.

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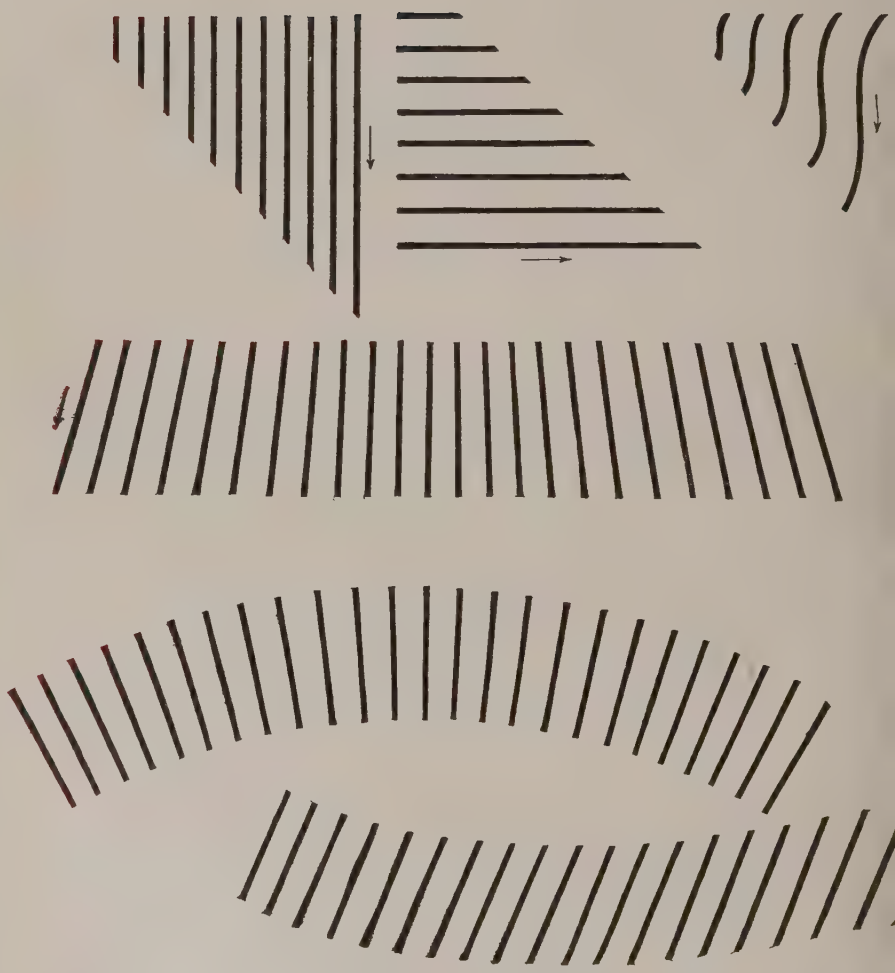

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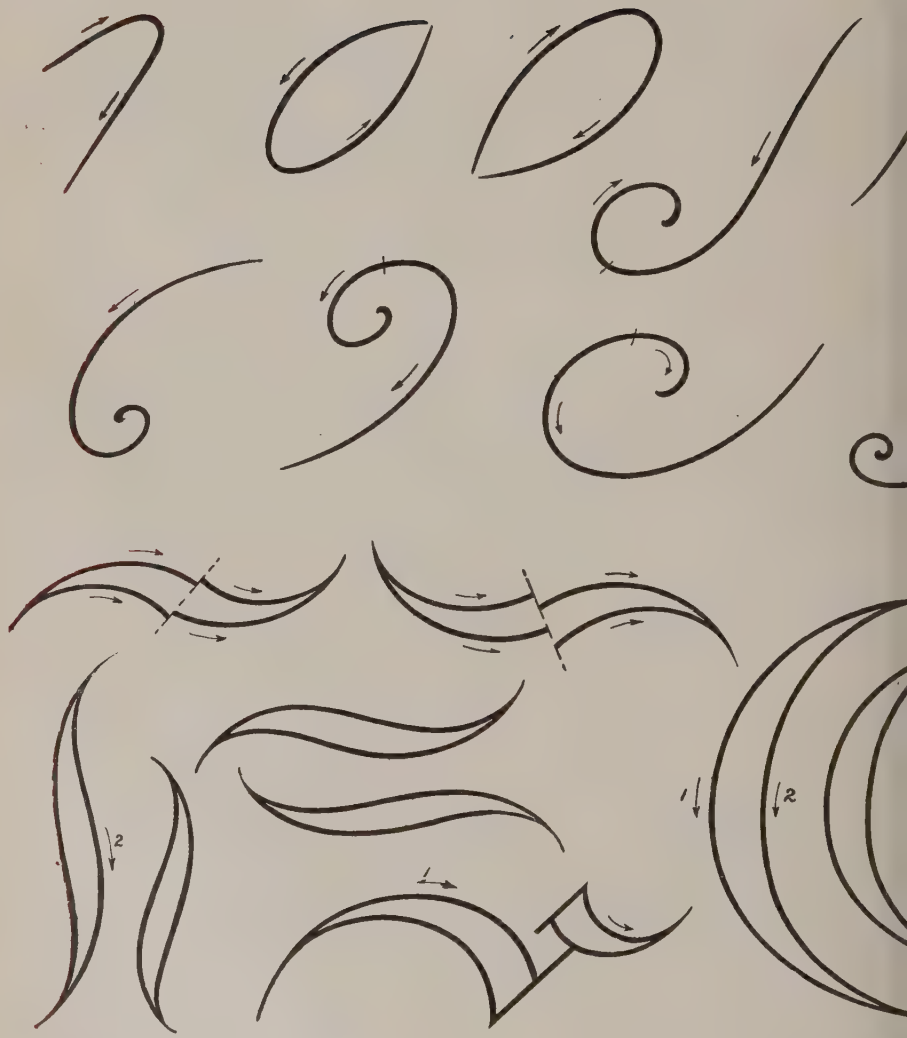

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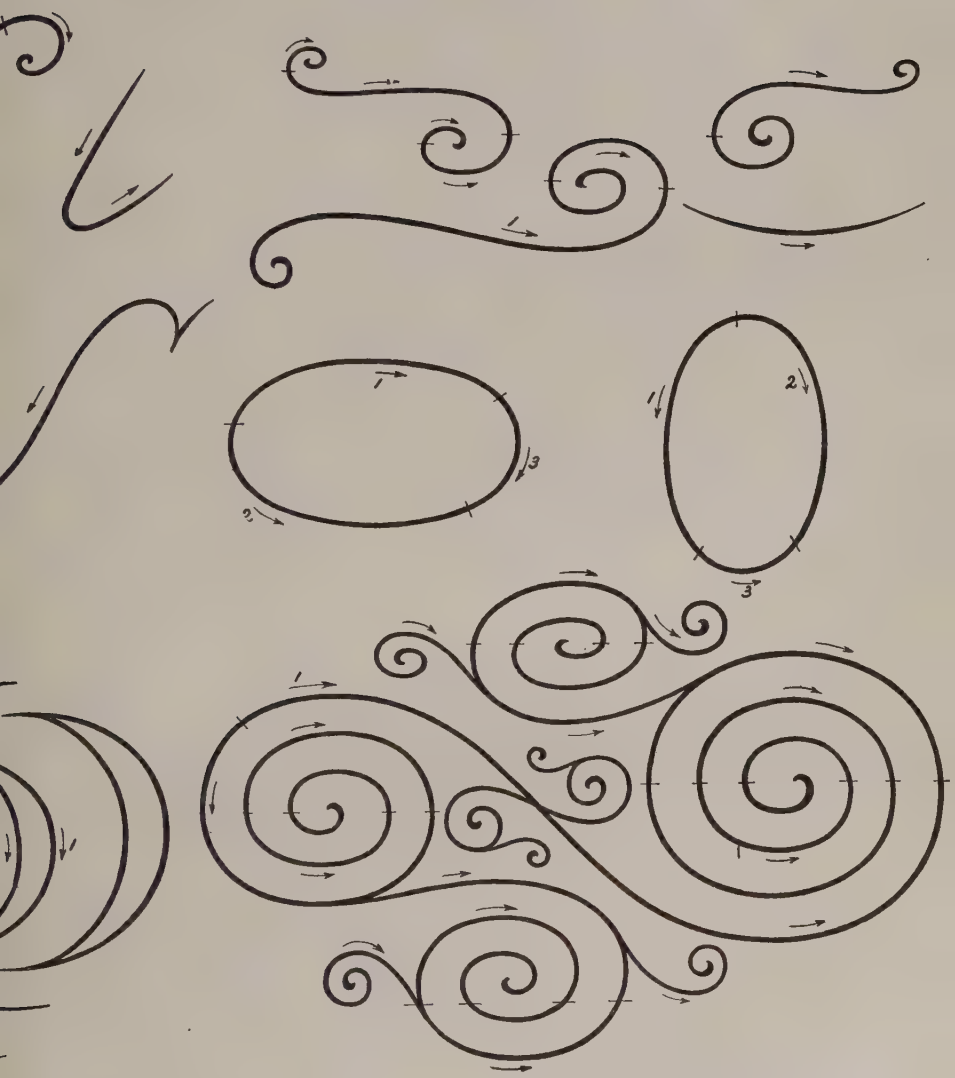

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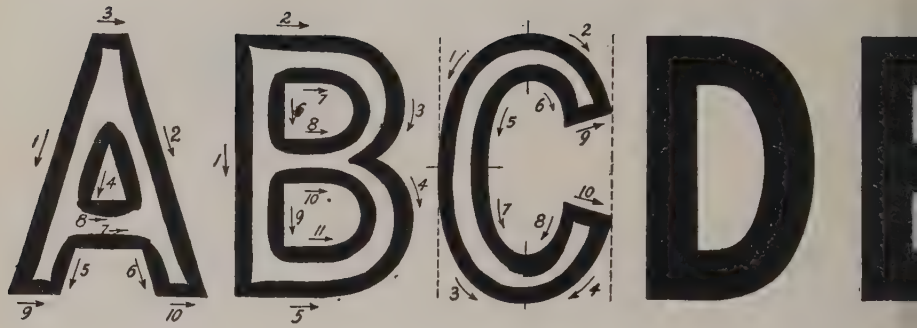

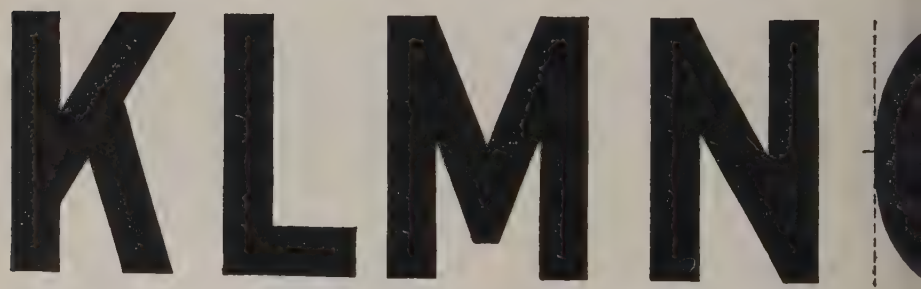

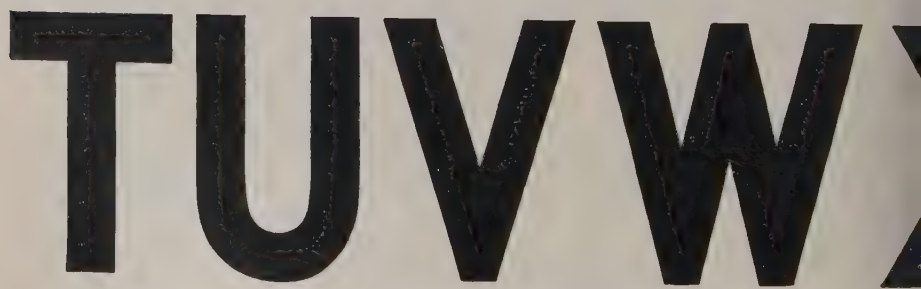

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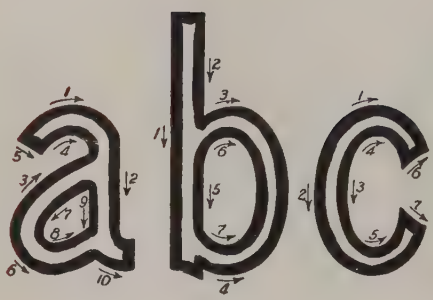

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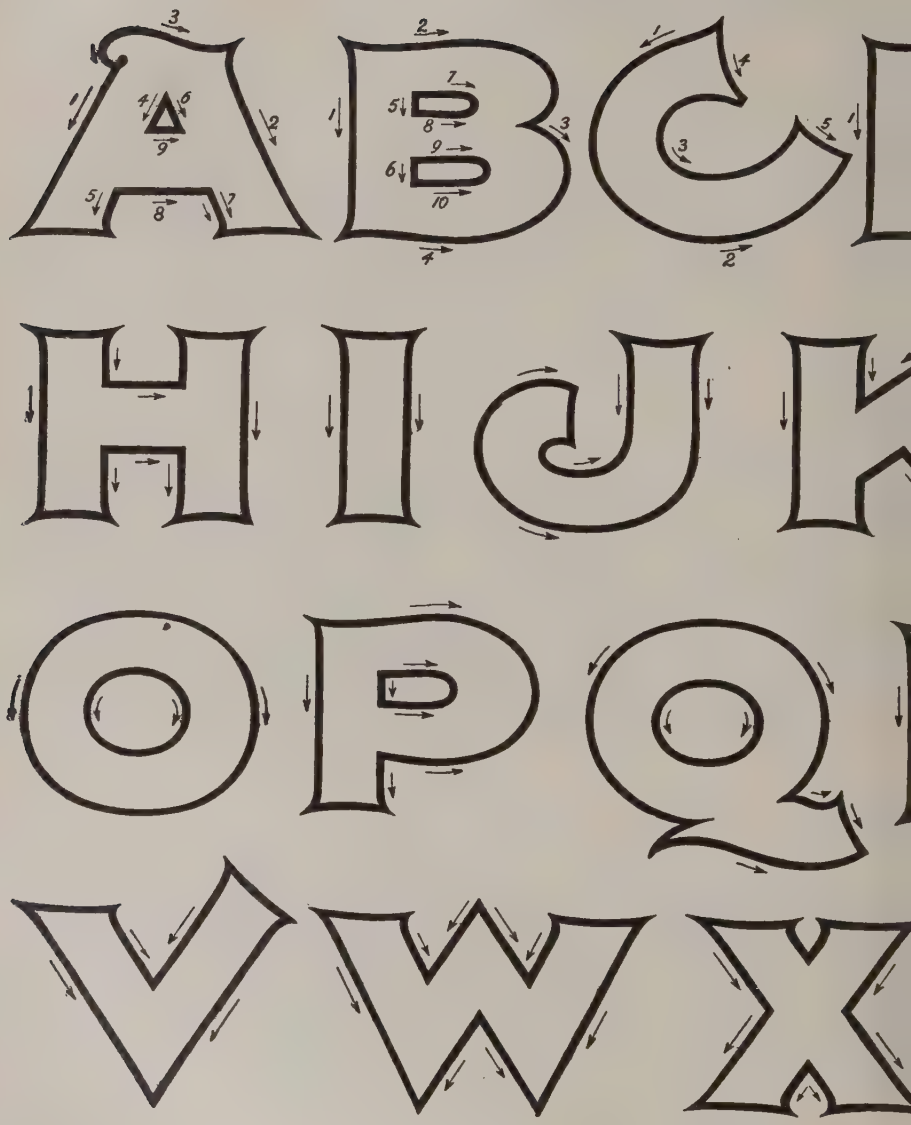

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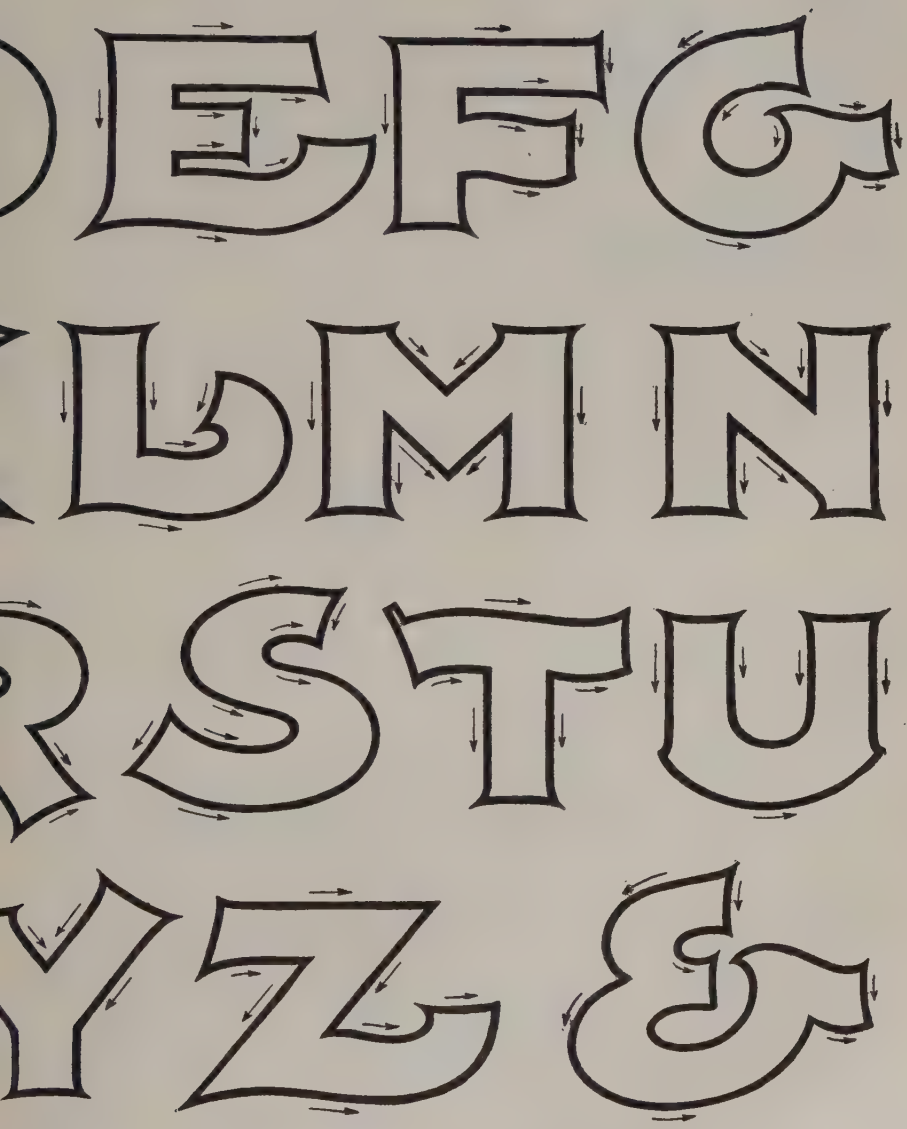

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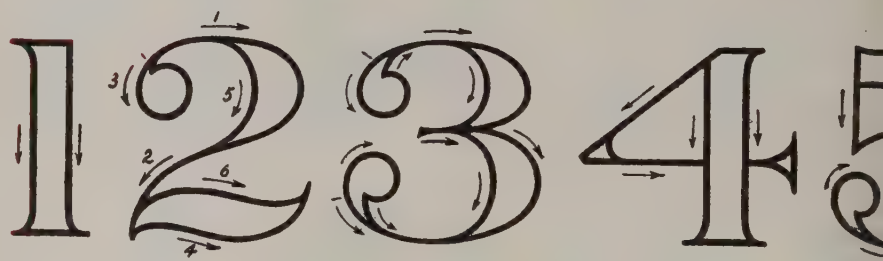

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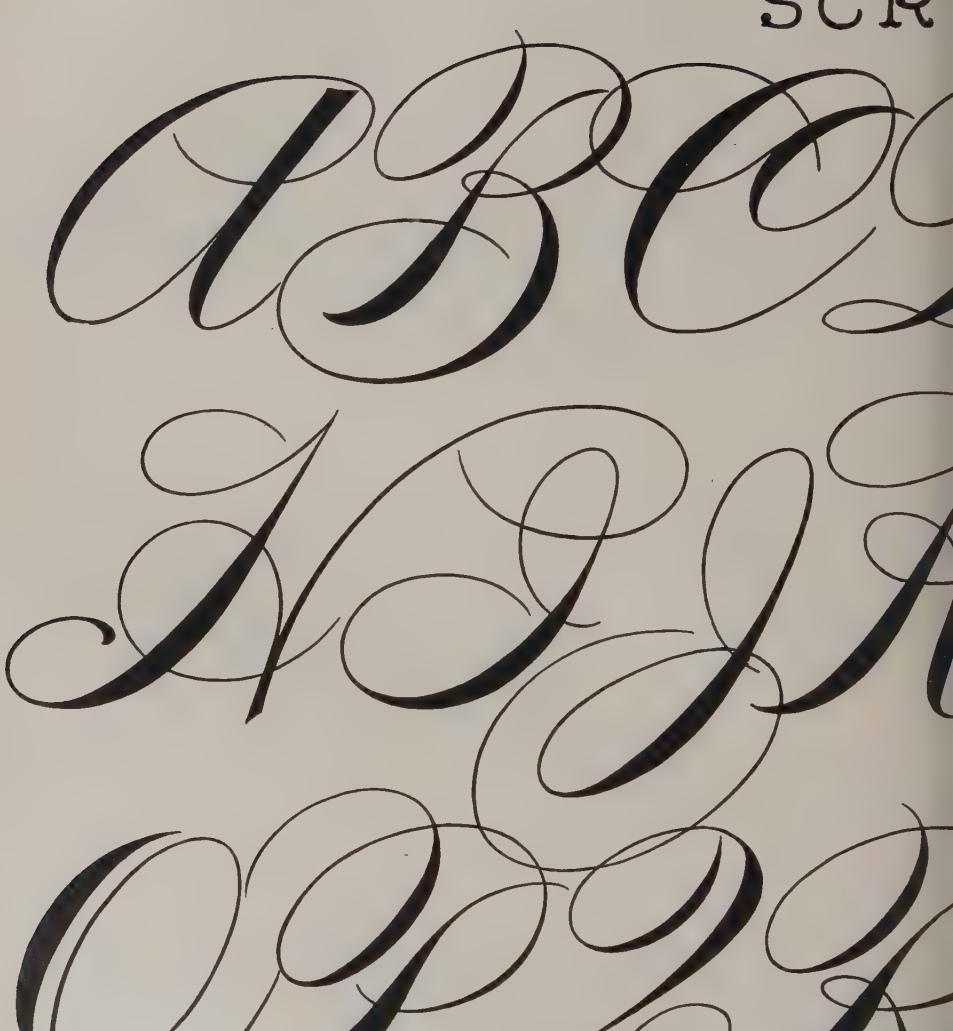

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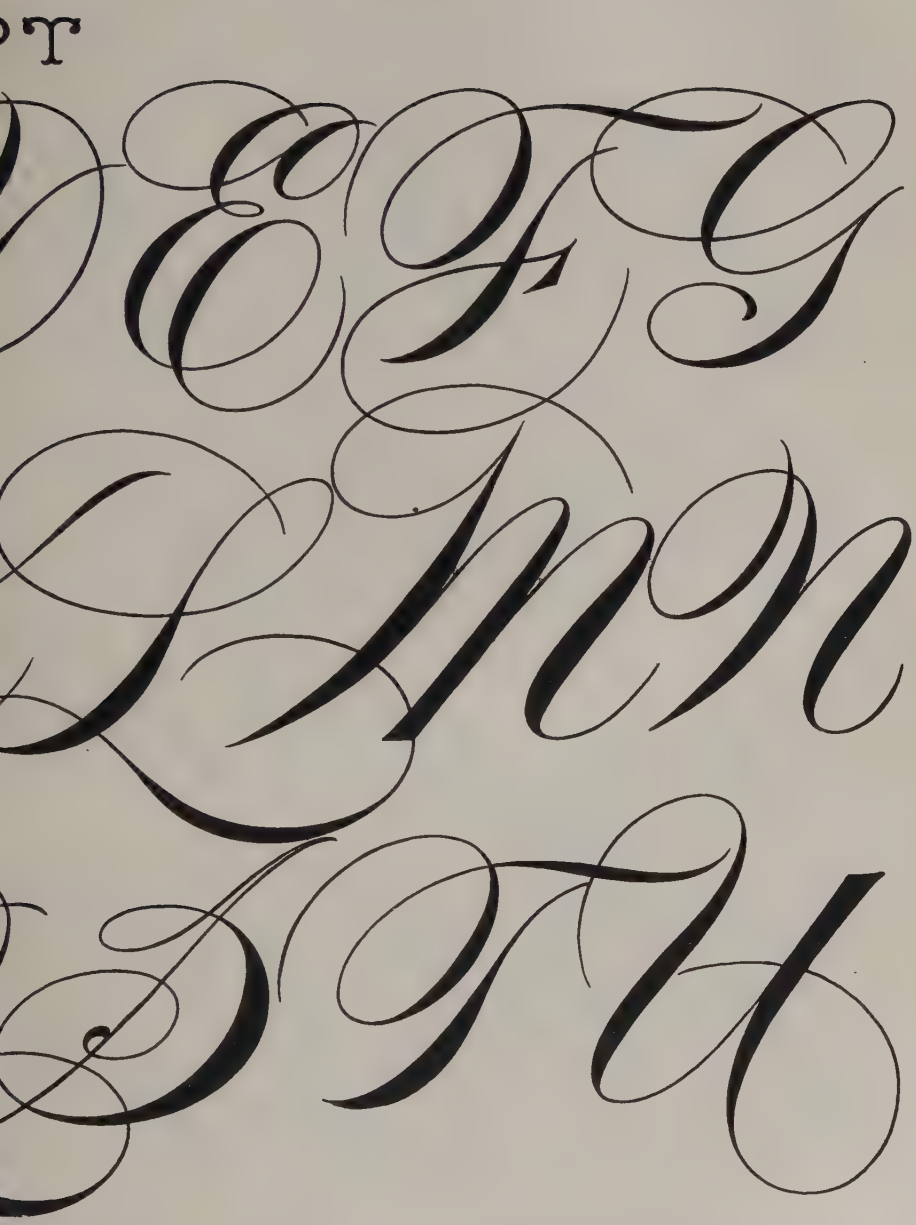

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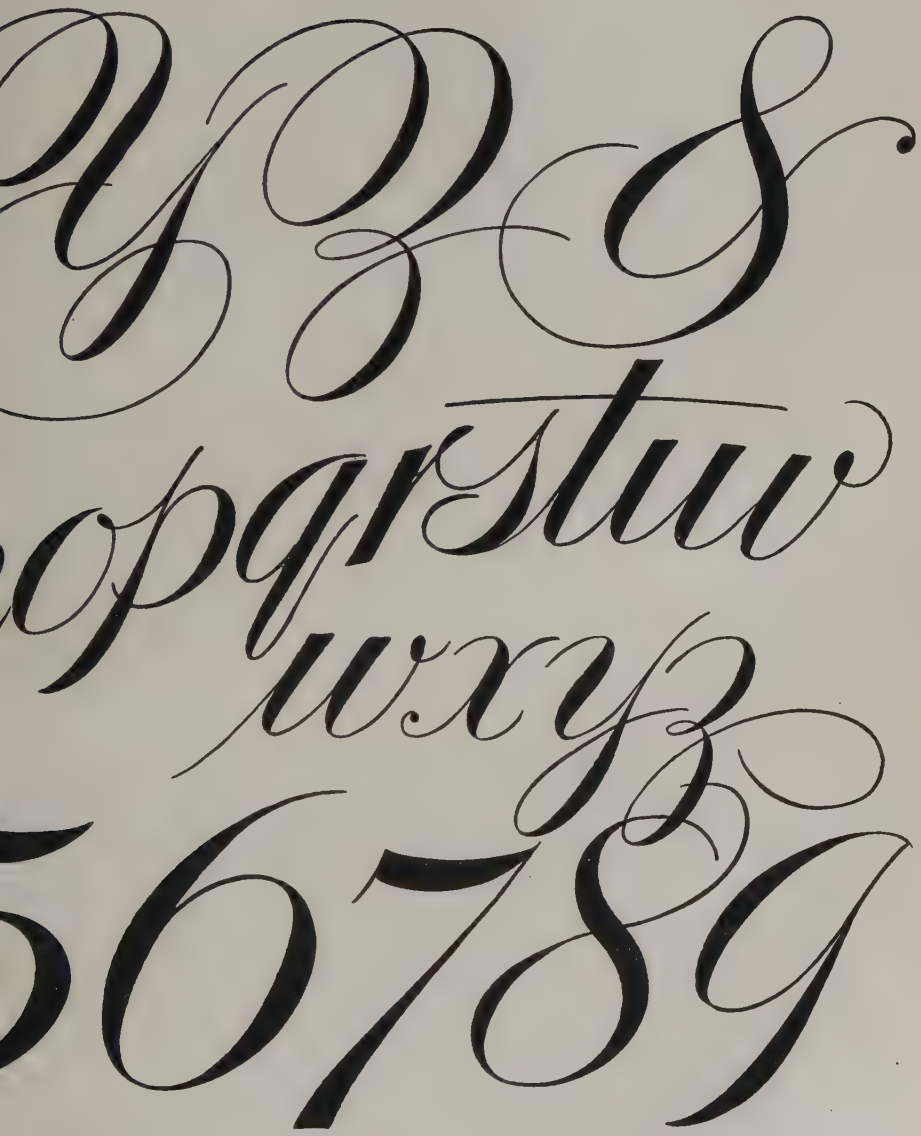

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PEN LETTERING

MATERIALS USED

PENS

1. Introduction.—The term **pen lettering** includes all styles of letters that can be formed quickly and with the pen held at a certain angle. It is especially adapted to various styles of round writing, which originated in Germany and are known as *rundschrift*, and many of the square-stroke letters, such as the Block alphabets. This style of lettering is rapidly growing in favor with card writers, because of the ease and rapidity with which all small lettering, especially, may be made.

While, as a profession, engrossing is separate and distinct from show-card writing, the subject is akin to pen lettering, and unless the engrosser has first laid a good foundation in a thorough knowledge of the operation of the pen and the alphabets best adapted to its use, he works at a great disadvantage. Many show-card writers find it profitable to combine engrossing with their other work, while others are able to devote their entire time to it.

2. Development of Lettering Pens.—The modern engrossing pen is the outgrowth of the ordinary stub writing pen The stub pen admirably served the purpose of the penman who wished to letter small ornamental and large engrossed designs, but it was too small to be of service to the show-card writer. As an improvement on the stub pen the shading pen was invented, but it is not extensively used in show-card work. To meet the needs of the card writer, the **Soennecken pen**

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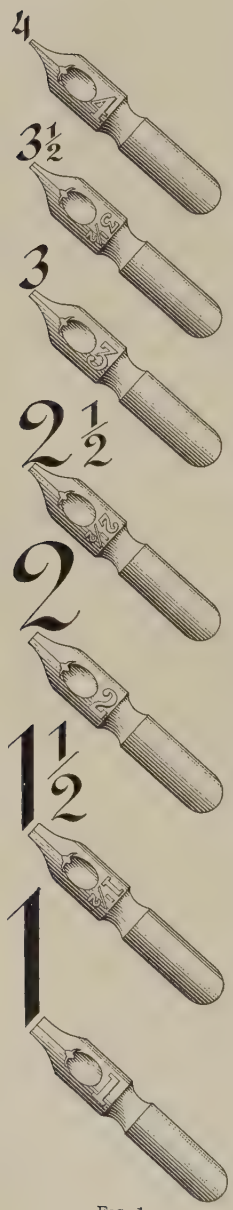

FIG. 1

was invented. This pen is so constructed that midway in the head is a small basin or depression, capable of holding a quantity of ink. The sizes suitable for card work run from 1 to 4 with intermediate, or half sizes; in Fig. 1 are shown the seven pens that comprise the full set, and the width of stroke that can be made with each. This pen is especially valuable when the matter to be lettered is composed of a considerable amount of small lettering of secondary importance as related to the main portion of the inscription.

3. To increase the quantity of ink held by a pen, a **fountain** is used. As shown in Fig. 2 (*a*), the fountain is a small brass attachment that slides over the head of the pen. When properly adjusted, as shown in (*b*), the point of the fountain comes about $\frac{1}{32}$ inch inside the point of the pen or just far enough within the point of the pen that it will not touch the surface or interfere with the free action of the pen. The fountain is held firmly in position by pressing the parts coming underneath closely to the under side of the pen.

The Soennecken pen may be used in any ordinary penholder, but the one giving the best satisfaction is that with the cork tip, which is very pliable in the fingers

(*b*)

(*a*)
FIG. 2

and is easily maintained at the proper angle. There are special holders with double ends; also a single-end holder, flat underneath and on either side, that is designed to fit the thumb and fingers to prevent twisting; and it always insures the proper incline of the pen. When the operator becomes accustomed to the incline and use of the pen the holder first referred to will fulfill all requirements.

4. Flat or Marking Pens.—Large letters on show-cards may be made with chisel-shaped brushes or with the large flat pens, if a proper style of letter or numeral is chosen to suit the size and incline of pen. There is a large number of such pens on the market, among them being the Auto, Balance, and

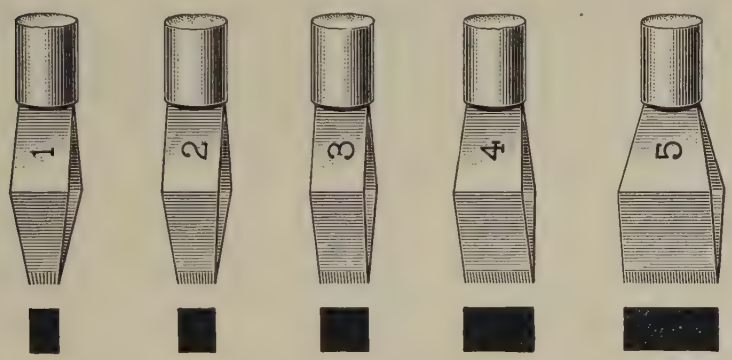

Fig. 3

Stoakes. They are made in sizes up from the No. 1 Soennecken to $\frac{1}{2}$ inch in width. The sizes 1 to 5 are sufficient, therefore, to meet the further requirements of the show-card writer in making large letters. They are shown in Fig. 3; also the width of stroke made by them.

The largest size pen in use has a 1-inch stroke and is used only in making numerals for prices on cards or for words having very few letters. The most practical sizes of the large pens are the $\frac{3}{4}$-inch and the $\frac{7}{8}$-inch stroke. In Fig. 4, the letter *G* is made with a $\frac{7}{8}$-inch pen and *S* with the $\frac{3}{4}$-inch pen.

5. Shading Pens.—The shading pen is constructed precisely the same as the large sizes of the flat pen, with the exception

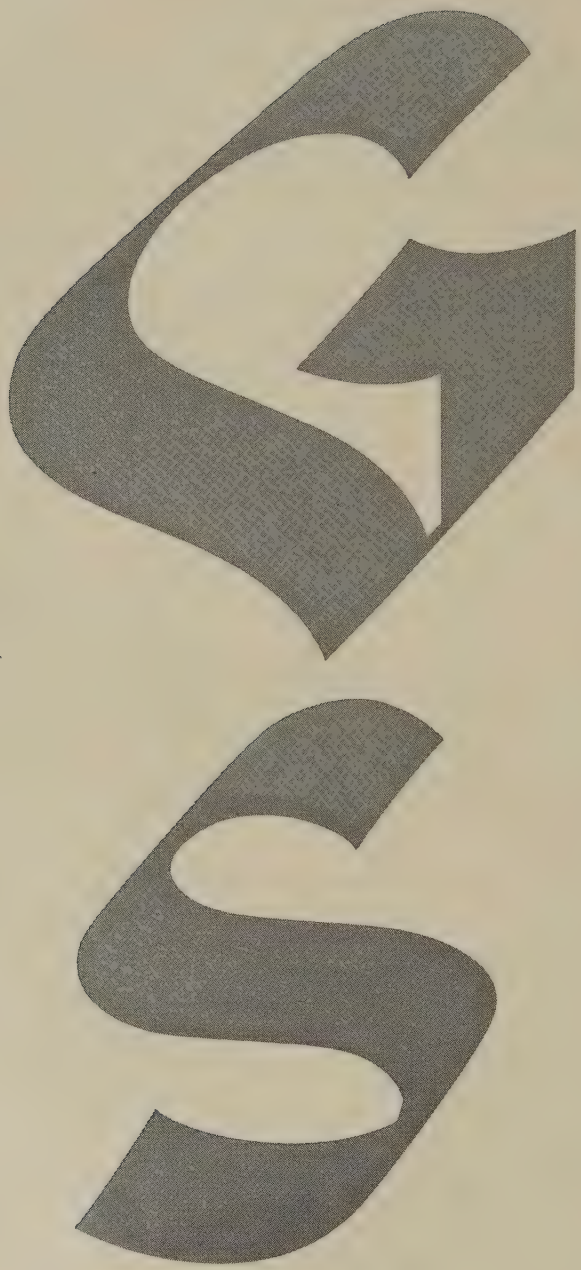

Fig. 4

FIG. 5

that the portion of the pen that makes the darker shade of the color is grooved so that more color is allowed to flow from the pen, while the remaining portion of the pen is plain, thus evenly distributing a very small amount of the color on the surface of the card or paper and this in the strength of a tint. The pen is grooved in various ways, making the heavy stroke to the right, left, or middle of the full stroke; or the pen may be cut away making the heavy stroke and tinted shade entirely separate, as is shown in the first No. 4 of Fig. 5. In Fig. 5 are shown the pens and the various strokes made by them.

6. Care of Pens and Inks.—The care of lettering pens forms a most important point in their use. Immediately after being used the pen should be rinsed well in clear water and dryed thoroughly with a soft cloth or tissue paper. The pens will produce best results when new, but they may with care be used for a long time and not deteriorate with use. If ink is allowed to remain on them, they corrode, or the ink hardening will prevent the pen from working freely or even coming to a clean edge of the stroke.

When cleaning the Soennecken pens, the fountain must be removed and cleaned also. A piece of cloth may be inserted in the open space between the blades of the shading pens and drawn through the point. Repeating this operation two or three times, and wiping the outside of the blades is sufficient to clean them properly.

All ink bottles should have air-tight stoppers, which must always be replaced immediately after using the ink. Should the ink thicken through failure to do this, it may be restored to its proper consistency by adding clear water if the ink has not begun to harden through the evaporation of the liquid.

INKS

7. Black.—The inks used in the Soennecken pens differ from those used in the shading pens. The former are unsized while the latter contain some form of liquid size that will spread readily and produce the thin shade as well as the heavy darker color with a single stroke of the pen. The best black for use in

113B § 5

Fig. 6

the Soennecken pen is India ink; it is a jet black and flows readily from the pen. The black used in the shading pen is especially prepared for that purpose.

8. White and Colors.—Mark-a-line white will be found to be a most excellent white to use in the Soennecken pen. This should always be well stirred before using, as when standing the white precipitates, the water remaining at the top of the mixture. A round piece of wood, such as a penholder or brush handle, may be used to stir the white. The consistency of the

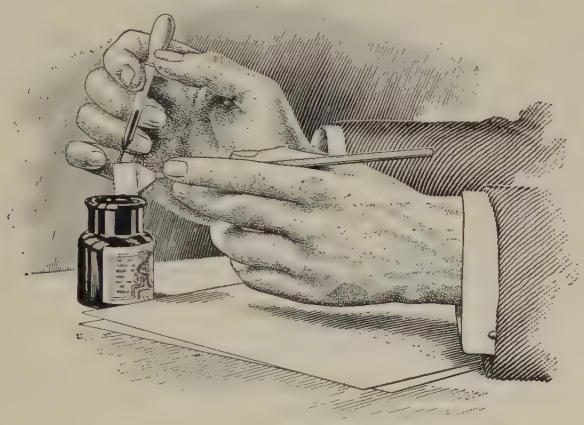

Fig. 7

white is uniform if properly stirred and it will give a solid body to the letter made with the pen. It also flows readily and does not clog the pen, unless allowed to dry. To prevent this it is well to rinse the pen in clear water occasionally while using.

The white used in the shading pen is a sized mixture especially prepared for it.

Colors are seldom used in the Soennecken pen, but when required the color must be of an opaque nature to insure a clean even stroke. The colors shown in Fig. 6 comprise all colors and shades generally used in the shading pen. They are usually dry colors, which are mixed with boiling water.

Note.—For the convenience of the students, the Technical Supply Co., Scranton, Pa., has put the most popular sizes of shading pens in a neat box, together with various colored inks. In fact, this Company carries all the supplies needed by the student to do his work successfully.

9. Filling the Pens.—Soennecken pens may be dipped direct into the bottle and if not filled to overflowing they will not blot. It is well to wipe the edge of the pen with a piece of cloth after dipping it in the ink. To fill the shading pen, the ink must be deposited between the blades, and care should be exercised not to allow any ink to flow outside or remain on the edges of the pen. An ordinary medicine dropper (costing 5 cents at any drug store) may be used in filling; and the pen should be filled frequently rather than loaded beyond the point of safety. If too much ink is used it will run out at the edges and destroy the card or design. Fig. 7 shows the operation of filling the pen. The card writer will soon learn the proper quantity of ink to use with absolute safety.

CARD AND PAPER STOCK

10. Surfaces Best Adapted to Pen.—Paper and card stock is given a surface by being run between heavy rollers called *calenders;* the paper thus treated is known as calendered stock. It is also coated with a sizing that will give a glossy finish. The surface of the paper depends also on the quantity of filler used in the composition of the stock. In paper making, rosin is used chiefly as a free size; resinate of aluminum, lime, soda, alum, glue, starch, and magnesium are used also. The base of paper is rags, straw, or wood pulp or all three combined.

In selecting paper or card stock for show-card lettering, it is well to have a knowledge of the various products in order that good and suitable material may be selected.

For plain lettered show-cards on which perhaps a little water coloring is necessary, an inexpensive card with a dull finish will best serve the purpose. While such stock is white and thick enough to fill all requirements, the cheap material is spongy and contains a large percentage of wood pulp, making it quite brittle. Between this cheap grade and English bristol board there are many grades of white blanks, some with dull finish, others with an egg-shell or semigloss, while others have a high glossy surface.

The pen will work on any smooth surface, but best results are secured in using card stock with a smooth, well-calendered surface, rather than a filled or sized surface. Coated stock possesses such a strong absorbing tendency, that when applying water color, it will invariably cause streaks or brush marks. In pen lettering, especially if India ink is used, no disadvantage is experienced from this source. The thickness of white blanks is from three to twenty-four ply.

11. Black and Colored Cards.—In selecting black or colored cards, it is not only necessary to have a smooth surface but the stock must be properly sized. If insufficient size is used in coating or coloring the stock, the color will be chalky and come off on the finger; this is especially true with regard to such colors as ultramarine blue, maroon, and some grades of black. When white or a tint is applied to the surface of such cards the ground will work up and destroy the purity of the lettering color.

The tinted photo blanks, such as blue granite, drab, English gray, steel, queen's gray, tea, mode, VanDyke brown, sage, and olive are found to be excellent cards for the show-card writers' use, especially for pen lettering. Their size is 22″×28″. Miltons, which appear to have a rough-finished surface, are much smoother than they appear to be and are used for lettered cards as well as for mounting. The colors of the Miltons include mist gray, nut brown, Scotch gray, steel gray, carbon black, Royal brown, emerald green, olive, and jet black. Their sizes are 22″×28″, 28″×44″, and 30″×40″.

Poster Board is a rough-surface stock having the appearance (especially in the colored cards) of flock or cloth; while in the white and cream the surface is pitted or mottled. The colors furnished in the poster board are scarlet, ox blood, army blue, and moss green; the sizes are the same as the Milton. Waterproof show-card stock is often required for work that is to be exposed to the elements. This stock is furnished in black, bottle green, cardinal, ultramarine blue, and maroon. Its size is 22″×28″. Varnishing a colored card will likewise protect it from the elements. But unless the varnish is applied evenly,

without showing streaks or brush marks, its effect will be far inferior to the prepared waterproof board. Water colors must not be used for lettering on waterproof cards; colors and white mixed with quick-rubbing varnish and thinned to proper consistency with turpentine will be found to be an excellent mixture. Many specialties in mounting paper, boards, etc. are fully described in *Show-Card Writing*.

PEN ALPHABETS AND INSCRIPTIONS

PEN ALPHABETS

12. Incline of Pen.—All alphabets for pen work are prepared with the view of speed in the operation of the pen, combined with grace in the formation of the letter. They are also prepared so that they may be formed throughout, with the pen held at an angle of 45°. By maintaining the pen at this angle, the downward stroke of the letter is made the full width of the pen, which cannot be done when the pen is held in any other position. All lines made at an angle of 45°, being made with the edge of the pen, are fine lines.

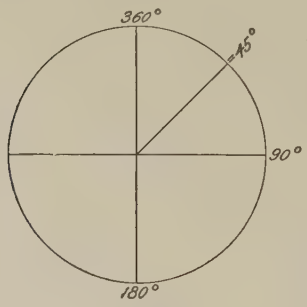

Fig. 8

The 45° angle is easily obtained. As a circle contains 360°, a half circle contains 180° and a quarter circle, or quadrant, contains 90°; therefore, the line that equally divides a quadrant forms an angle of 45° with the horizontal, as is shown in Fig. 8. It will be found, though, that with practice the eye becomes so accustomed to this incline that the letterer establishes this line in all of his work with absolute accuracy without any guide whatever.

13. In Fig. 9, there is shown a number of strokes that occur throughout the alphabet. These illustrate the importance of

inclining the pen at the given angle in every detail in a line of letters. One of the vertical strokes inclining to the right or left, or a stroke begun or cut off at another angle will destroy the

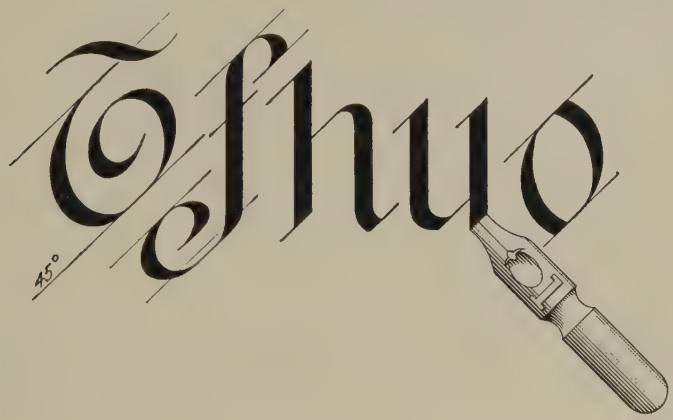

Fig. 9

uniform appearance of an entire line of letters. It will also be observed in Fig. 9 that the incline of the pen to produce the 45° incline of the letters is that most natural to the penman in

Fig. 10

ordinary writing. Therefore, it is not a position to be acquired especially in using the engrossing pen.

The beginner will find it more difficult to draw vertical strokes with absolute accuracy than to make the curved

strokes. The card writer often inclines the letters at one angle of $22\frac{1}{2}°$ from the vertical, which he finds much easier to maintain when he has become accustomed to the use of the pen. The letters then become somewhat akin to script and eccentric features may be added more readily. The difference in the character of the lettering is shown in Fig. 10.

14. Position of Hands.—The pen should be held lightly but firmly, and the end of the forefinger about $1\frac{1}{4}$ inches from the point of the pen. The hand is held in precisely the same position as when writing, allowing the little finger to slide over the surface of the paper when making the long strokes. The letters are formed by the wrist, instead of the full-arm movement.

In making the inclined letters, the hand must be turned so that the handle of the pen points a little farther to the right than in the ordinary writing position. This gives the letters

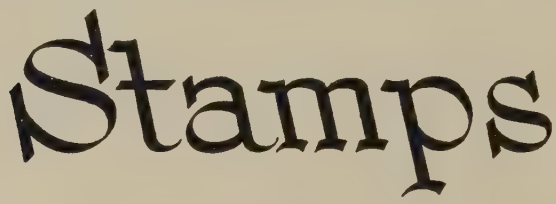

Fig. 11

a more graceful appearance and allows the hand more freedom in turning the curves. In such alphabets as those that give a uniform stroke throughout instead of a heavy stroke and fine line, the letterer must twist the pen to conform to the style of letter, so that in forming it the pen, held flatwise, will follow the direction of the stroke, whether straight or curved. Fig. 11 shows a back-hand letter of the heavy, uniform-stroke style of alphabet.

15. Old English Alphabet.—Many of the round-stroke alphabets cannot be adapted to the lettering pen, owing to their peculiar construction. Also, many alphabets, if adapted, would require too much time to execute and so would not be

ABCDEFGHIJK
LMNOPQRST
UVWXYZ&
abcdefghijklmnopq
rstuvwxyz

Fig. 12

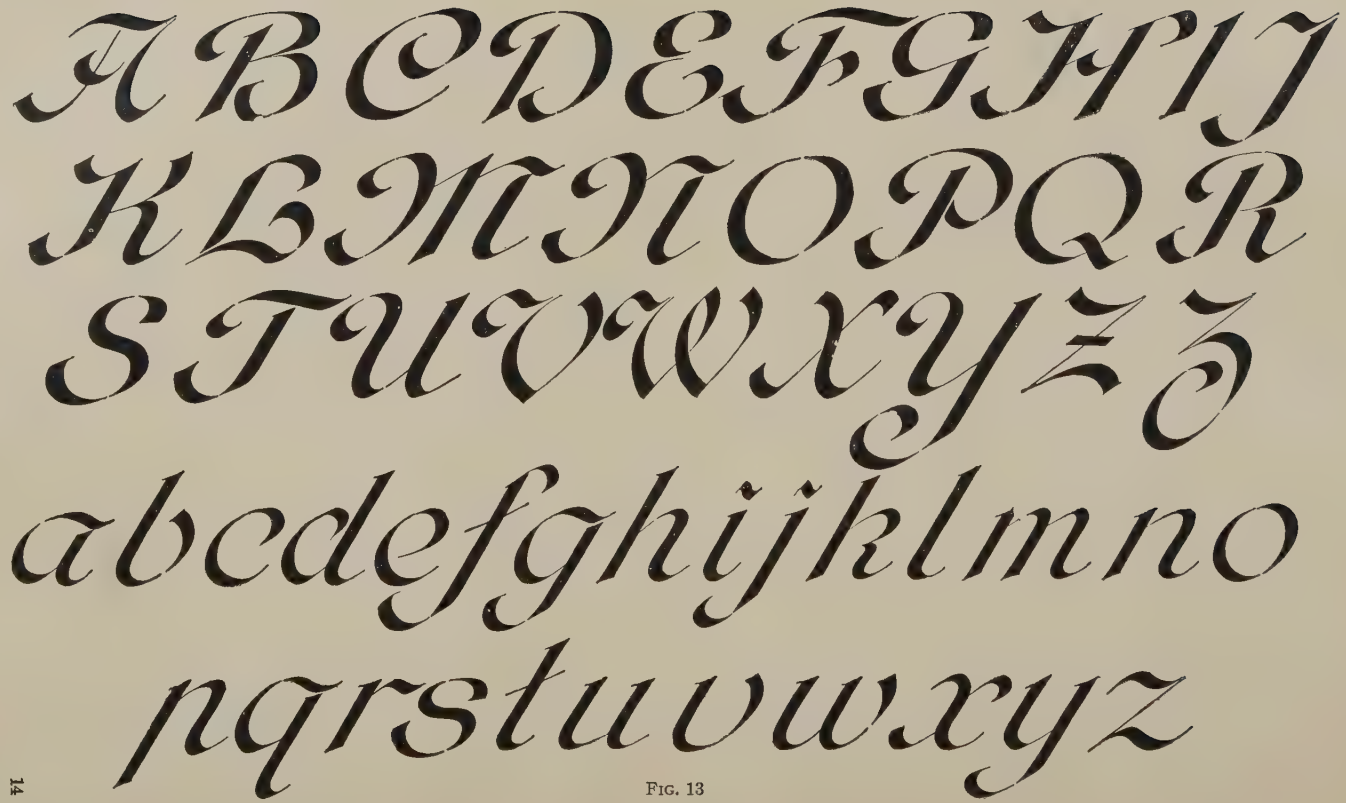
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklmno
pqrstuvwxyz

Fig. 13

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

A complete
Stock of
Hand-sewed Bags
and Suit Cases.

Imported
and Domestic
Woolens
our Specialty.

Fig. 14

Engrossing

ABCDEFGHIJKLMNOPQRST

12345 UVWXYZ 67890

abcdefghijklmnopqrstuvwxyz

(a)

ABCDEFGHIJKLMN

(b)

OPQRSTUVWXYZ

(c)

abcdefghijklmnopqrstuvwxyz

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Fig. 15

profitable to use. The Old English shown in Fig. 12 is a modification of the classic alphabet bearing this name. In the capitals a change is made in forming many of the letters which is done to suit the stroke to the pen, while in the lower case very few of the letters may be recognized as purely Old English.

16. Simple Inclined Alphabet.—The simple inclined alphabet, Fig. 13, is made with great rapidity by the pen letterer; and to make it serve the purpose for which it is intended, every stroke of the letter beyond the most simplified, legible formation is eliminated. In forming the letters, the fine lines are often separated, while the effect produced on the eye is that the letter is perfectly formed. This is of great advantage to the letterer as the letter is made more quickly if the time is not taken to see that every detail in the formation of the letter is perfect. It will be noticed also that instead of bringing the stroke to a square ending, it is curved so as to unite with the letter that follows; and herein this letter resembles more closely the script lower-case letters than does any other style of pen alphabets.

In Fig. 14 is shown another simple inclined alphabet and two inscriptions made with it. The No. 1 and No. 2 pens will be found to give the best results when practicing this work.

17. Engrossing Alphabet.—The alphabet that has always been regarded as the prototype, or parent style, on which all of the present styles of letters have been built, is that shown in Fig. 15 (*a*), and known as the Engrossing Alphabet, Fig. 15 (*b*) shows the square treatment of the same letter, also the effect produced in using the double-point pen in forming the letter. In (*c*) is shown the effect produced in forming the letter with a shading pen.

18. Renaissance.—While the alphabets shown in Fig. 16 are not strictly pen alphabets, the principles shown in their construction enter into the pen letters of all styles. For engrossing the three alphabets given are generally used. The first is known as the *German Renaissance;* and when the letters are of black and the filigree work surrounding them is

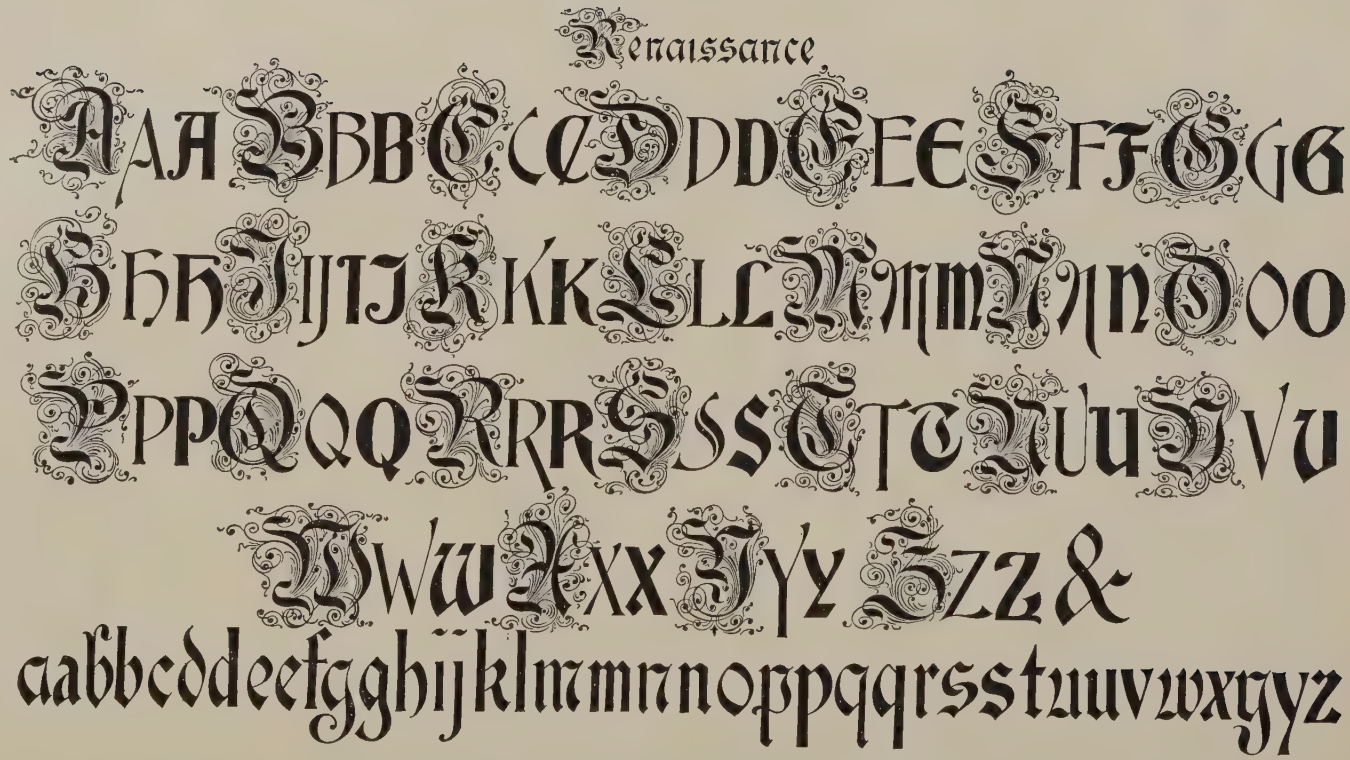

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FIG. 16

of some appropriate color, a very pleasing effect is produced. This letter may be used as an illuminated capital on a show-card.

The second, or light-faced letter, is known as the *French Renaissance*. This was the first alphabet wherein the stroke of the letter resembled a cutlas, which form has become so popular because of its adaptability to the lettering pen. The arbitrary forms used in pen alphabets are the cutlas, the cyma, and the crescent stroke. The third alphabet is a modern printer's-type creation known as *Bradley Text*. It is possible to recognize in the capitals and lower case a mixture of Gothic and Old English, and likewise several features that are commonly used by the pen letterer.

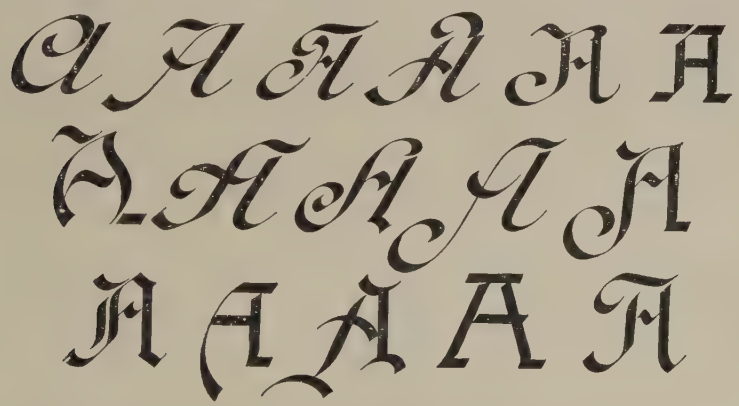

Fig. 17

These three alphabets, given under the title of **Renaissance,** will be of great assistance to the letterer, especially in departing from the general styles of pen lettering and in adopting a variety of modifications from the recognized classic styles. This the expert letterer always desires to do in order to present new features in the details of his lettering.

19. Eccentricities.—In order to show how each letter is subject to a great variety of treatment, sixteen ways of forming the letter *A* are shown in Fig. 17, although any one thoroughly familiar with the fundamental alphabets should be able to treat all letters in the same manner. One important point to remember, however, is that if any feature of importance is added

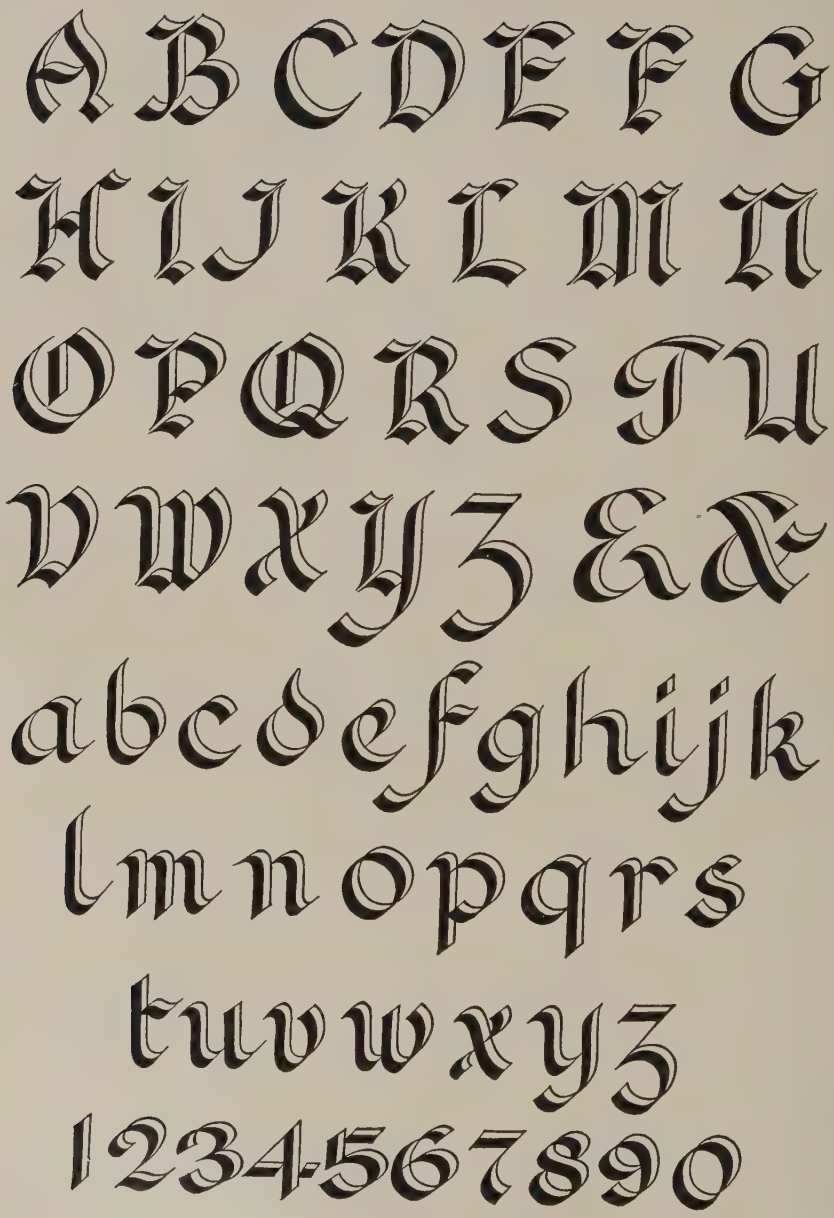
ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&Æ
abcdefghijk
lmnopqrs
tuvwxyz
1234567890

Fig. 18

this should be adhered to throughout the alphabet in order that classic harmony may be preserved. Some letterers are constantly striving to create new forms of letters, while others are content to follow the recognized popular styles of alphabets.

But there is great necessity for careful study in harmony or consistency when departing from the recognized classic alphabets. The novice in lettering takes far more freedom than the expert letterer, in creating new forms, never realizing that to the eye of the expert his originality is very often most discordant, and places his work in a class known as mongrel lettering. It is very necessary, therefore, that first, a most thorough knowledge of all classic alphabets be acquired by a student in lettering; he is then better able to create new ideas in general inscription designing, more particularly in letter formation.

20. Double-Stroke Alphabets.—There are on the market several kinds of two-pointed pens that form the letter giving a heavy line on the left side of the stroke and a fine line on the other, with one stroke of the pen. When making letters of this character, it is well to choose an alphabet that avoids, as far as possible, the necessity of one stroke crossing another. The style of alphabet shown in Fig. 18 is a modification of the Old English and is one that most practically serves the purpose in using this style of pen.

INSCRIPTIONS

21. Character of Inscriptions.—When given an inscription for a show-card, a writer should first read it over carefully, and study to make his show-card present, in the most emphatic, intelligent manner, the information that his customer wishes to bring to the attention of the prospective buyer. To be a most forceful, effective advertisement, its real value should be in the advantage it presents to the attracted customer in dollars and cents. Therefore, embellishment is secondary; any catchy scheme to attract the eye is also secondary to the inscription. The question How should the inscription be treated? is of great importance both for the reputation of the card writer and for the satisfaction of his customer. A few inscriptions are,

therefore, analyzed in order to show the various important details in the matter to be worked out.

22. General Inscriptions.—Let it be assumed that the customer is a hardware merchant and that he wishes to make a window display of tools. Having his mind engaged with business affairs he appeals to the card writer to furnish some inscription that will not only state plainly the thought he wishes to convey, but also attract the eye by some novelty of expression in the heading of the card, or in the final appeal to the prospective purchaser. The merchant is expected to be more familiar with the general character of the inscription than is the card writer; namely, that the goods displayed by him are made of the best tool steel obtainable, and each tool is properly tempered. A show-card writer of ready wit and a resourceful brain should readily suggest to his customer a suitably arranged inscription for the sign. An example is shown in the following:

HARDWARE
MADE TO STAND
HARDWEAR
These goods are made of the
best tool steel;
Every tool properly tempered
Price also tempered
to suit your pocketbook

In this example is given the general arrangement of the inscription, and to make the inscription forceful the first portion should be in a somewhat heavy-faced letter such as Antique Egyptian. For the second portion the No. 4 Soennecken pen may be used; while for the remainder of the inscription upper and lower case Roman would be suitable. The card should be 22″×28″ and lettered the narrow way, or panel shape.

23. The card writer must first separate the inscription given him into two or three distinct classes: first, the heading or the most important words, either of which must be of some prominent emphatic type; second, the portion of almost equal importance, yet taking a secondary place; third, descriptive matter, which is very often the bulk of the composition of the inscription. The third-class matter is usually such as may be

executed with the pen. The following inscriptions illustrate the foregoing classification:

RECEIVER'S SALE —OF—	No. 1
THE MILLER & KENT STOCK OF CLOTHING	No. 2
We bought the entire stock from the Receiver We bought them at a bargain We now offer the same opportunity to our customers	No. 3

In the following inscription No. 2 may be placed below No. 3 giving balance to the card.

SCREEN DOORS AND WINDOWS	No. 1
WE CARRY THE LARGEST STOCK IN PERRY COUNTY	No. 2
Do you know that the larva of the deadly house fly is the loathsome Maggot? Follow a house fly for 1 hour and you will screen your house from cellar to garret	No. 3

Another suggestion for an inscription for a hardware store window display would be for a special scales display, as follows:

"BY THE WEIGH"	No. 1
EVERY HOUSEHOLD NEEDS RELIABLE	No. 2
SCALES	No. 1
We have scales for every requirement We even supply scales for fish	No. 3

24. To make every card turned out bear some distinctive mark of originality, should be the aim of the card writer. If the display should consist of some well-known article such as the safety razor, the descriptive matter of the card could be of pen lettering, while the heading may be made more attractive by some alteration from the usual lines followed. For example, the Gillette card could be headed as follows:

THE GILLETTE GIVES SAFETY SATISFACTION

The Gem heading could be arranged thus:

GRATIFICATION EVERY MORNING

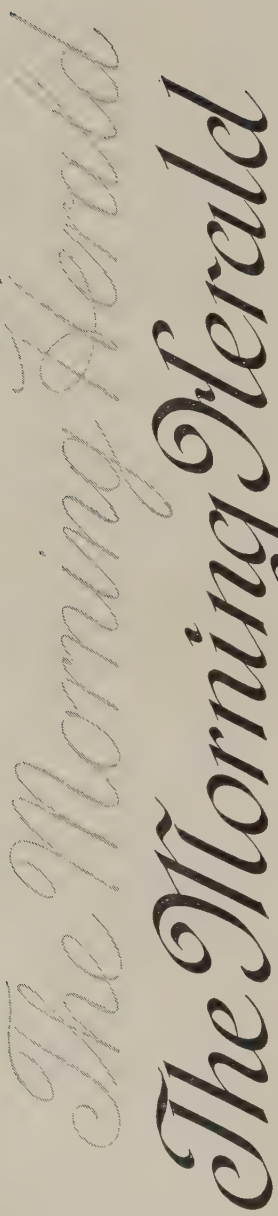

Fig. 19

To add to the general attractiveness of such a window display, a large razor of the old-fashioned type 3 or 4 feet long could be cut out of cardboard and colored with natural colors. On this may be lettered The Razor of Antiquity. These examples show that by the use of the engrossing pen, the lengthy portion of the inscription is executed almost as quickly as the penman would write it with an ordinary steel pen.

25. Spacing Pen Lettering.—One of the greatest advantages in using pen lettering on the card, especially in lengthy inscriptions, is in the spacing of the letters and arranging the words and lines in their proper location. This is done quickly and accurately, because of the close relation of the styles of letters used with the script. With a hard lead pencil, the letterer can write lightly on the space to be lettered, and follow this very closely in spacing and arranging the inscription. Were it not for the convenience of this method of spacing, the execution of several lines of letters with the pen would be a tedious operation, as well as consume much time. Fig. 19 is an example of spacing by this method. If the

script is the same height as the pen lettering, the width of letters will usually run uniform, or nearly enough to serve all practical purposes.

26. Shapes of Cards.—The customer usually specifies the size and shape of the card sign he requires; but the card writer seeing the inscription should be able to recommend the style of card best adapted to the reading matter furnished. Where convenient to do so the narrow, or panel-shaped, card should be used for pen lettering, as it will present the best appearance when lettered.

Many mistakes arise and dissatisfaction is caused by neglect of the card writer in not having a definite understanding with regard to the size and shape of the card. It is well, therefore, to always refer to the narrow card as the panel, in contradistinction to the wide or horizontal card. The square, diamond,

Fig. 20

elliptic, oval, and disk complete the plain shapes, while the ornamental shapes include the shield in its various forms, the fancy panel, and almost unlimited forms of cut-outs.

27. Shaded Letters.—In the pen-lettered card the only portion of the inscription that is usually shaded is the most important word or the figures, if a price is shown. In engrossing or permanent signs, where round writing is used, the letters may be shaded with very good effect. Such shading is usually the natural shade in the form known as relief shading, and is extremely wide. In Fig. 20 is shown the comparative width of the shade with the size and stroke of the letter. The artistic appearance of the shading depends on the uniformity of the space between the letter and the shade, as well as uniformity in the width of shade.

Free Hand

Pen Letter

Buffalo N.Y.

Manufacturers

Washington.

Fig. 21

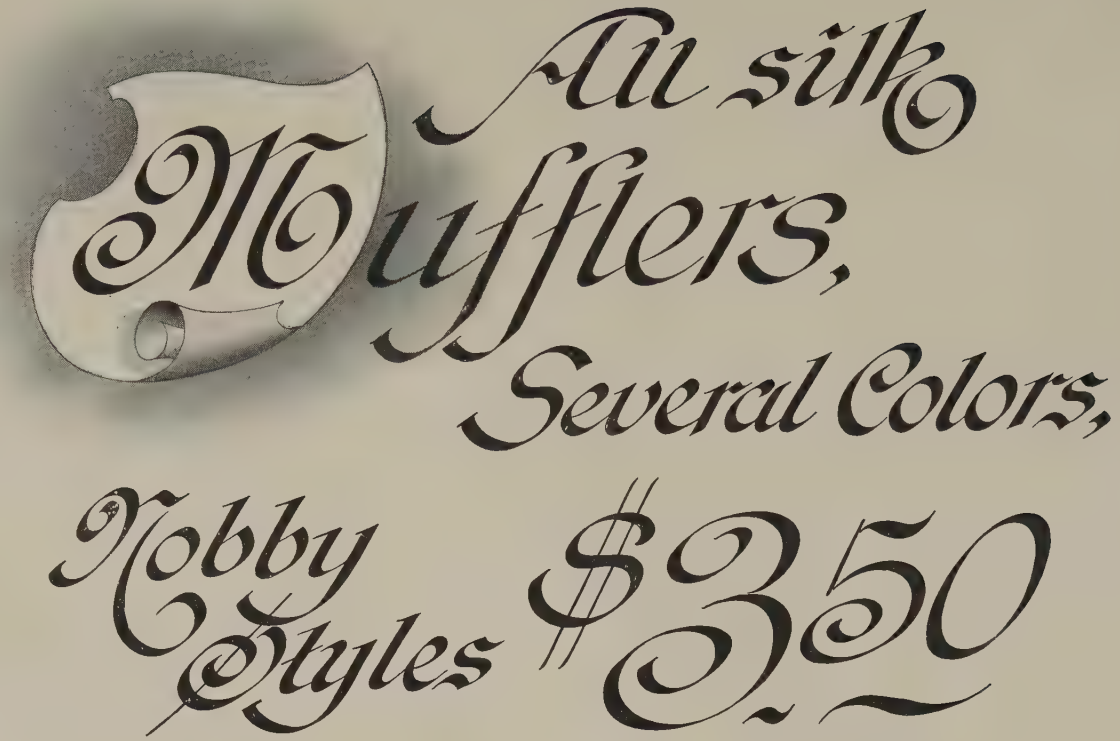

Fig 22

28. Modifications of Letters.—In using the round-writing styles of letters, the inscription is often of such a nature as to admit of original, freehand treatment especially in the capital letters. When the letterer has become thoroughly familiar with the use of the pen and the general formation of the various styles used, he may depart from the usual set styles and elaborate on these in many ways. To attempt to do this before he has gained confidence in his ability to make long graceful strokes with the pen would prove detrimental rather than artistic in the appearance of the show-card. Fig. 21 shows several examples of such modifications.

29. Illuminated Capitals.—Illuminated capitals are often introduced in the inscription in some simple but effective manner. They may be lettered on an ornamental panel, or cut out of paper and pasted on the card. Before doing this, a little dry color may be rubbed on the space to be occupied by the panel, which gives the appearance of water-color treatment and adds strength to the design. Fig. 22 shows how the illuminated capital may be applied.

30. Examples of Pen-Lettered Cards.—In the examples of show-cards, given in Figs. 23 to 27, a selection has been made that will give the greatest variety of inscriptions and arrangement of the same, showing where pen lettering may be used to the best advantage, also where a heavy-faced letter or numeral should be used to give the show-card proper balance. It will be noticed that nearly all of the examples are panel cards. The pen lettering appears to better advantage on the narrow, rather than on the wide card. The narrow card is also most convenient in a window display, as there is usually more space vertically than horizontally, and therefore, the goods displayed are not so apt to be hidden by the narrow card as by the wide one.

Not only do the examples give assistance to the beginner in classifying and arranging the inscription, but they offer suggestions for catchy and suitable composition in the reading matter. Therefore, it will be profitable for any one to study the examples separately and note especially the

Don't be fooled by buying Umbrellas on the Street
They are mostly Old Umbrellas and will Ruin Your Clothing.
High grade Au Silk Neckwear
25¢
Value 50¢
Up-to-the Minute Crochet Neckwear
50¢ each
Exceptional Values
25¢ each
The Chantecler. The latest Effect in Underwear
98¢ A Garment
Splendid Value
Pleated Shirts
Coat Style Cuffs Attached.
98¢
Regular Value $1.50
The Best Guaranteed Sox Of All
"The Veribest."
6 Pair in A Box
1.00
Guaranteed Six months.
98¢ UP
1.98
Silk Poplin Ties
25
50¢ Value
This is the Way we advertise $1.00 Shirts
55¢
Sock Sale
15¢ Pair
Regular Value 25¢
Always Something New
50¢ each
Silk Crocheted Neckwear
25¢
Why pay 50¢ Elsewhere
69¢
Special of all Nightshirts and Pajamas

FIG. 23

Soft Collars
All Colors
15¢
each
Great
Shirt
Sale
55¢
Regular
$1.00
Quality
All our
$2.00
Hats
For to Day only
$1.25
Otis Lisle
Undergarments
Best made
50¢
each
The Seymour Silk Mubular Tie
15¢
2 for 25¢
Never Sold under 25¢ ea.
Splendid for tight-fitting Collars.
All Silk
Chrochet
Ties
55¢
Never Sold for less than $1.00
New Effects in Light Weight Neckwear
50¢
Full Dress Requisites.
Let Us Fit You Out.
You'll Save Money.
Latest Effects
Persian Ties
39¢ each
Reg Value $1.00
Glove
Sale.
1.15
Value $1.50
Now Is the Time
Off with the Old.—On with the New
Be the first to wear the
New Shirts.
Special
98¢
Regular Value $1.50
Always on time
Be they Finer So Fine,
The Price is Kept Down
To Murder sell All the town
Such as these
1.50
Regular Value
$3.00
Silk
Mercerized
Hdfs
10¢
each
3 for 25¢
Regular Value
25¢ each

Fig. 1

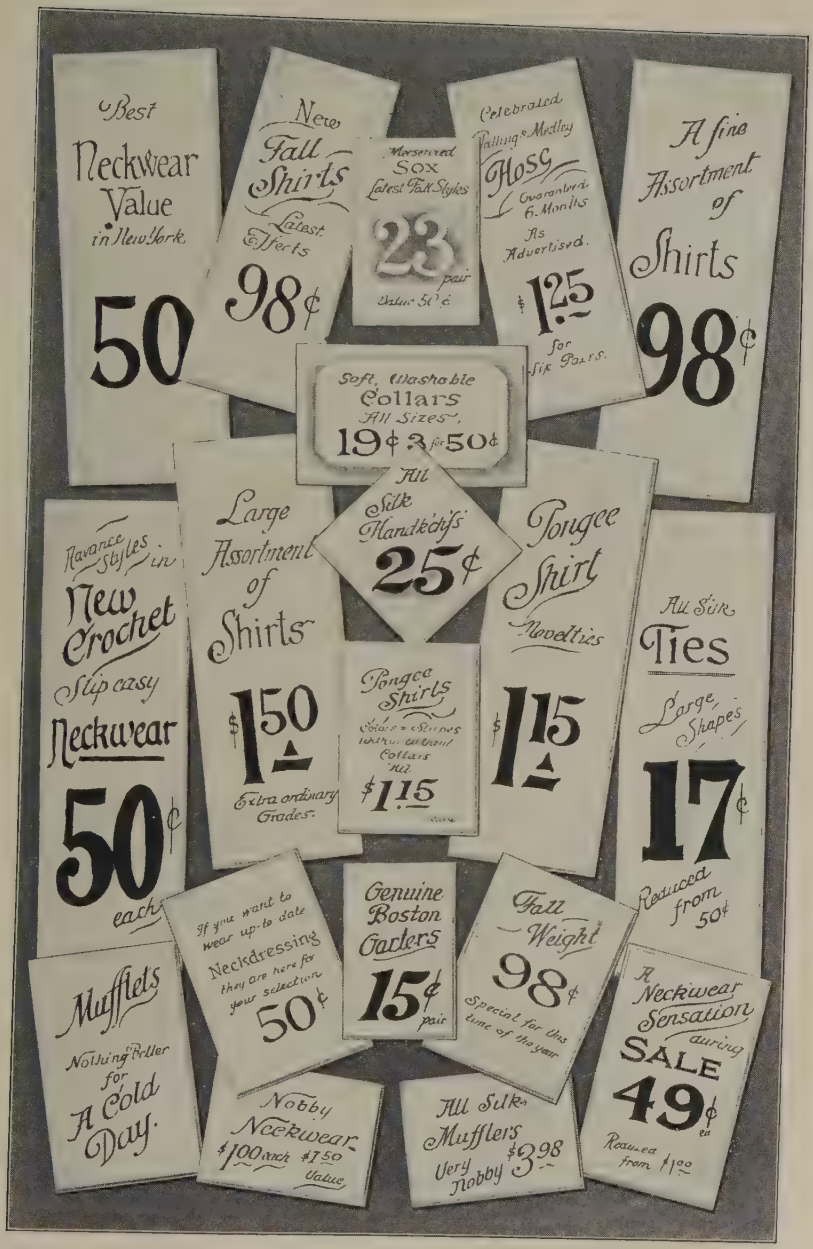
Best
Neckwear
Value
in New York
50
New
Fall
Shirts
Latest
Effects
98¢
Mercerized
Sox
Latest Fall Styles
23
pair
Value 50¢
Celebrated
Pulling & Medley
Hose
Guaranteed
6 Months
As
Advertised.
$1.25
for
Six Pairs.
A fine
Assortment
of
Shirts
98¢
Soft, Washable
Collars
All Sizes
19¢ 3 for 50¢
All
Silk
Handk'chf's
25¢
Advance Styles in
New
Crochet
Slip easy
Neckwear
50¢
each
Large
Assortment
of
Shirts
$1.50
Extraordinary
Grades.
Pongee
Shirts
Colors & Stripes
with or without
Collars
All
$1.15
Pongee
Shirt
Novelties
$1.15
All Silk
Ties
Large
Shapes
17¢
Reduced
from
50¢
Mufflets
Nothing Better
for
A Cold
Day.
If you want to
wear up-to-date
Neckdressing
they are here for
your selection
50¢
Genuine
Boston
Garters
15¢
pair
Fall
Weight
98¢
Special for this
time of the year
A
Neckwear
Sensation
during
SALE
49¢ ea
Reduced
from $1.00
Nobby
Neckwear
$1.00 each $1.50
Value
All Silk
Mufflers
$3.98
Very
Nobby

FIG. 25

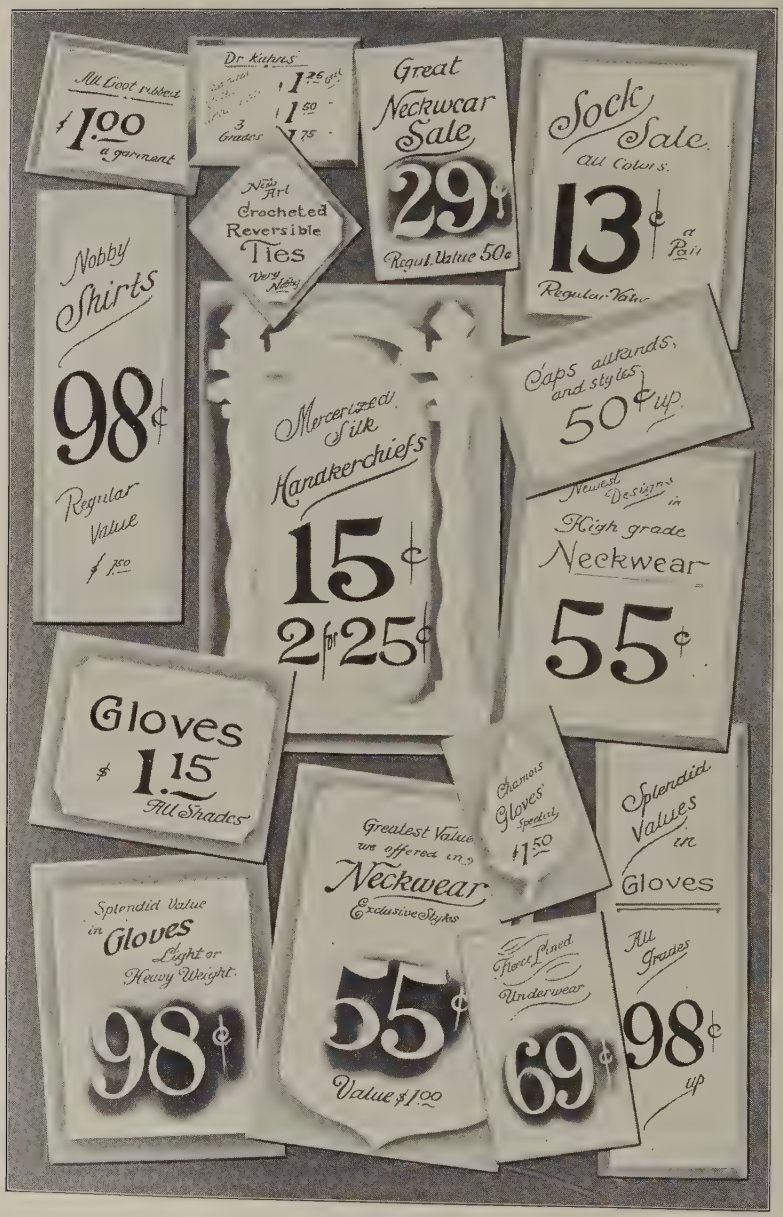
All Boot rubbers
$1.00
a garment
Dr Kuhns
$1.25
$1.50
$1.75
3 Grades
Great Neckwear Sale
29¢
Regul. Value 50c
Sock Sale
All Colors.
13¢
a Pair
Regular Value
New Art Crocheted Reversible Ties
Very Nobby
Nobby Shirts
98¢
Regular Value
$1.50
Mercerized Silk Handkerchiefs
15¢
2 for 25¢
Caps all kinds and styles
50¢ up
Newest Designs in High grade Neckwear
55¢
Gloves
$1.15
All Shades
Chamois Gloves Special
$1.50
Greatest Value we offered in Neckwear
Exclusive Styles
55¢
Value $1.00
Splendid Values in Gloves
Splendid Value in Gloves
Light or Heavy Weight.
98¢
Fleece Lined Underwear
69¢
All Grades
98¢
up

Fig. 26

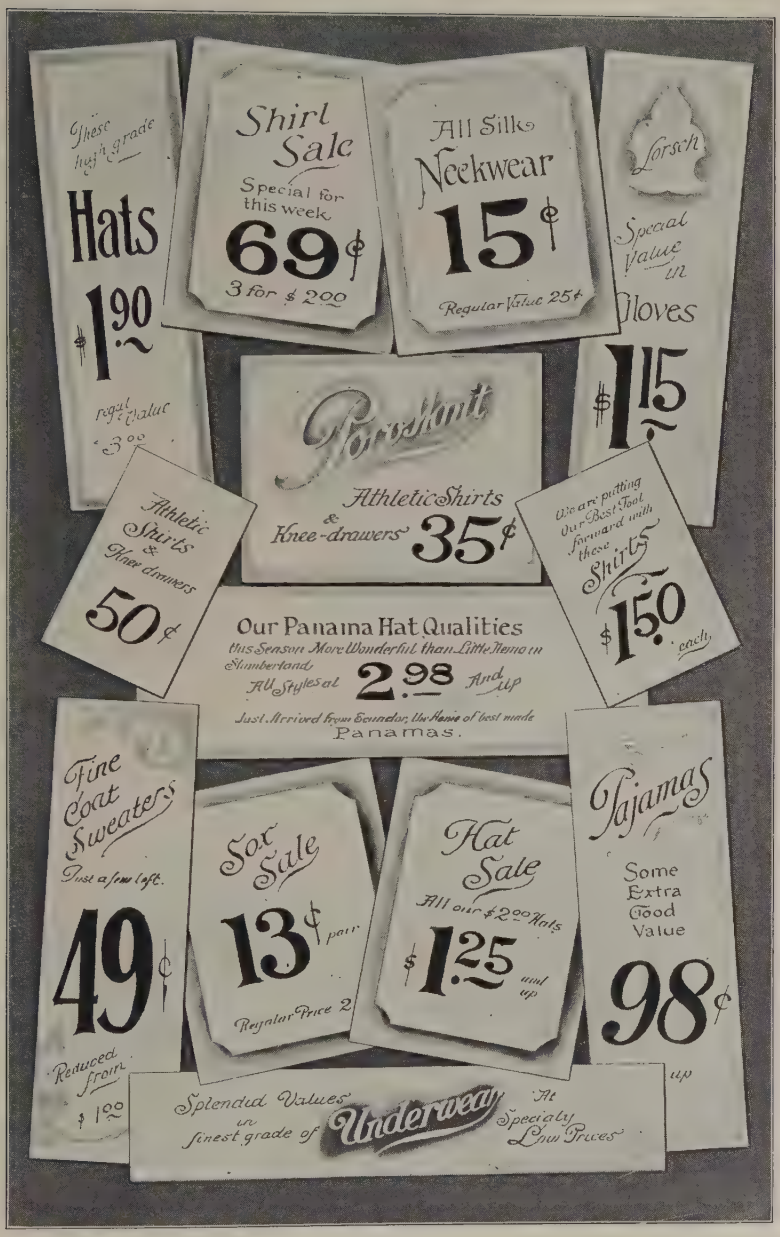
These high grade
Hats
$1.90
regul. value
3.00
Shirt Sale
Special for this week
69¢
3 for $2.00
All Silk
Neckwear
15¢
Regular Value 25¢
Forsch
Special Value in
Gloves
$1.15
Porosknit
Athletic Shirts & Knee-drawers
35¢
Athletic Shirts & Knee drawers
50¢
We are putting Our Best Foot forward with these
Shirts
$1.50
each
Our Panama Hat Qualities
this Season More Wonderful than Little Nemo in Slumberland
All Styles at 2.98 And up
Just Arrived from Ecuador, the Home of best made
Panamas.
Fine Coat Sweaters
Just a few left.
49¢
Reduced from
$1.00
Sox Sale
13¢ pair
Regular Price 2
Hat Sale
All our $2.00 Hats
$1.25 and up
Pajamas
Some Extra Good Value
98¢
up
Splendid Values in finest grade of Underwear At Specially Low Prices

FIG. 27

various modifications of the pen alphabets, and the freehand treatment of the capitals and many of the small letters.

To be successful, as soon as he has become thoroughly familiar with the alphabets, a card writer should always try to give his work a touch of originality. Some letterers are unable to do this, and, as a result, their lettering adheres only to the plain alphabets, and their personality is never expressed in any piece of work they execute. On the other hand, so marked may become the handiwork of a sign painter or show-card writer that were one familiar with his work to see it anywhere it would be recognized at once as the production of that particular workman.

SUPPLEMENTARY ALPHABETS

FREEHAND AND MECHANICAL ALPHABETS

1. Introduction.—Only the alphabets known, in show-card writing, as the foundational styles are required to be drawn, because any one familiar with such alphabets should be able to prepare an inscription in any modified style he might see. For example, having made Drawing Plate, title, Spur Brush Stroke, a letterer should have no difficulty in drawing the Ornamental Brush Stroke; or having finished Drawing Plate, title, Roman and Lower Case, he should be able to prepare quite easily the Antique Roman or the Brush-Stroke Roman.

The alphabets required in the course should be so thoroughly mastered that all modifications of them will be instantly recognized and readily drawn. Assistance will be given gladly should any difficulty be met in drawing these alphabets; but to render this assistance most effective, the alphabet should be drawn as well as possible and sent in to the Schools. An examination of it will show the cause of the trouble and the method to remove it will be given.

2. One-Stroke Block.—The **One-Stroke Block** Alphabet belongs to the list of rapid-writing styles. It is quickly made by using a chisel-shaped, or square-pointed brush. If the brush is well charged with black or white, the letter may be readily made with one stroke of the brush, and the spurs made with one stroke. This alphabet fills the requirement between the Simple Brush Stroke and the Round Full Block, thus closing the gap between the plainest alphabet and one of studied

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ONE-STROKE BLOCK

ABCDEFGHIJK
LMNOPQRSTU
& VWXYZ &
abcdefghijklmnopq
rstuvwxyz

Fig. 1

ECCENTRIC ROMAN

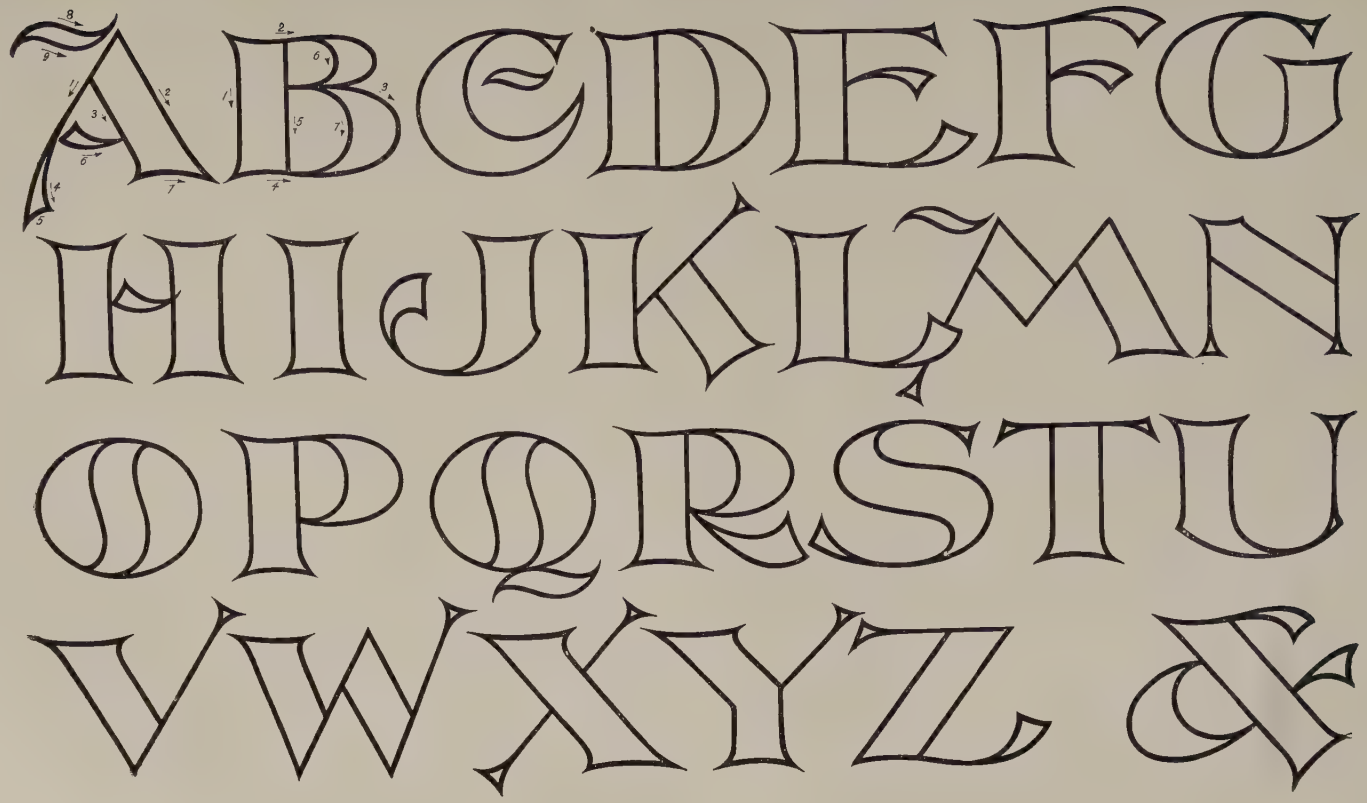

Fig. 2

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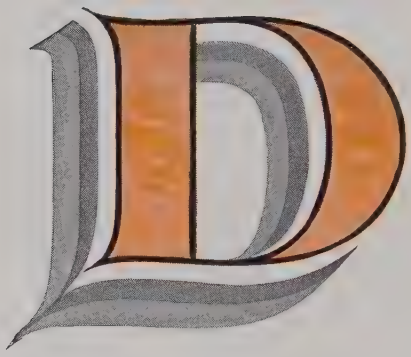
CHISEL-BRUSH LETTER

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
abcdefghijklmnop
qrstuvwxyz

FIG. 4



113B 2/6 Fig. 3

formation. It may be used for headings, or for that part of the inscription that should be given medium importance in the selection of suitable alphabets. The brush best adapted to this letter is the red-sable rigger, of the largest sizes, from No. 8 to No. 12. By cutting away a few hairs on opposite sides, the brush may be made more chisel-shaped and thus form the letters better than if used in its natural state.

3. Eccentric Roman.—The **Eccentric Roman** is very similar to the Heavy Egyptian, in that it is a heavy-faced letter. When a lower-case letter is required to be used in connection with this alphabet, the Lower-Case Roman may be used and the stroke widened 1½ times so as to conform to the general width of this letter.

In Fig. 3, is shown a letter of this alphabet shaded with two shades of gray and filled in with a tint of orange chrome. The short cyma strokes run across the middle of the stroke and are made of a medium shade of burnt sienna, giving the letter a finished appearance.

The Eccentric Roman letter is best adapted to that part of the show-card inscription that calls for some prominent or illuminated heading; or it may be used in giving prominence to the central feature of the inscription. The letter may be outlined and given the water-color treatment, or it may be made solid black, in which case it is formed in the same manner as the Roman alphabet.

4. Chisel-Brush Letter.—The letter most frequently used by the card writer is the **Chisel-Brush,** which is more especially adapted to large paper announcements, etc. It is somewhat on the order of the Bradley Text of printers' type. As its name indicates, it is made to best advantage with the chisel-shaped brush. For large- and medium-sized letters, the **B** square shaders are used, and to make these more chisel-shaped they may be cut away a little on opposite sides. They should not be cut, however, until the brush has taken the flattened end by use. The cutting should be done cautiously, as in the hands of one inexperienced in adjusting brushes, it may be overdone and the brush ruined.

MODERN ITALIC

ABCDEFGHIJ
KLMNOPQRST
& UVWXYZ &
abcdefghijklmno
pqrstuvwxyz

Fig. 5

ANTIQUE

ABCDEFGHIJ

KLMNOPQRST

UVWXYZ&

abcdefghijklmno

pqrstuvwxyz

Fig. 6

ECCENTRIC EGYPTIAN

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ &
abcdefghijklmnopqr
stuvwxyz

Fig. 7

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5. Modern Italic.—A show-card writer may sometimes give variety to his work by using the **Modern Italic.** While this classic letter cannot be used with economy in time, yet for very many purposes its use is recommended. A knowledge of this and the three or four alphabets that follow, while not absolutely essential, gives the student a wider range of available styles. He can show his versatility by selecting and applying these classic styles on certain occasions in preference to the alphabets that are well known and therefore considered commonplace. The red-sable riggers are the best brushes to use in forming this alphabet.

6. Antique.—The **Antique** alphabet, like the preceding one, is highly classic in its construction, and is worthy of the closest study. The characteristic details of each letter make it distinctively different from some other alphabet; and these details should be quickly seen and appreciated by the student who has advanced to this point in his Course. In this alphabet are several features not met with heretofore: The wedge-shaped crossbar of the A and H, the rounded top of such letters as the B, D, P, and R, the rounded spur on the vertical stroke, and the ogee spur on the end of the horizontal strokes, such as on the letter E. Other peculiarities are the long strokes of the M, N, V, etc., the joining of the strokes as in a and g of the lower case, and the circular top of the long-stroke letters of the lower case.

7. Eccentric Egyptian.—It will be found that while the **Eccentric Egyptian** closely resembles the Antique Egyptian in many respects it is widely different in others. Many of the strokes are curved and projected in various ways. In applying these eccentric or classic alphabets, the points of difference and the features that change them from a normal to an eccentric letter should be carefully studied. The letterer must be consistent and make the characteristic features exist throughout each alphabet or he is very apt to lose sight of the points that arbitrarily place the alphabet in some distinct class. First, the general width of the stroke of the letters must be noted, and then the details of their formation.

Another treatment of the Eccentric Egyptian is shown in Fig. 8, in which case the strokes instead of being a uniform width are diminished to a point, and some of the letters changed to suit this treatment.

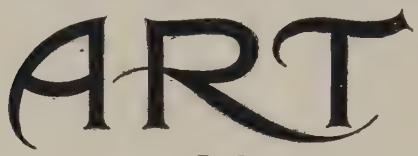

Fig. 8

This letter is especially used on black and colored cards; in which case the letters are often reduced in the width of stroke, as shown in Fig. 9. The comparative height of the lower-case with the capital letter should also be noted. The long strokes of the lower-case letters must invariably reach to the height of the capitals.

Fig. 9

8. Ogee-Curve Stroke and Lower Case.—The **Ogee-Curve Stroke** letter serves the same purpose in show-card writing as the eccentric styles of letters. It is not intended for general utility, but, in order to give variety to an inscription, it is often used. The versatility of the letterer is shown as much by his ability to employ that style of letter most fitting to the inscription as by his knowledge of a large number of different alphabets. The Ogee-Curve Stroke is most graceful, quickly made, and subject to eccentric treatment. The details of each letter should be closely studied and an effort made to reproduce them precisely like the copy. In doing this, the following few suggestions will be found profitable: Many of the strokes extend beyond the limits of normal letters; it is well, therefore, in order to reproduce such features in proportion to those of the copy, to note their length, using the width of the stroke as a basis of measurement. For example, the lower stroke of the letter *S* projects one and one-third strokes to the left of the upper portion of the heavy stroke, measuring from a line drawn tangent to this stroke at an angle of 20°. Care must be

OGEE-CURVE STROKE

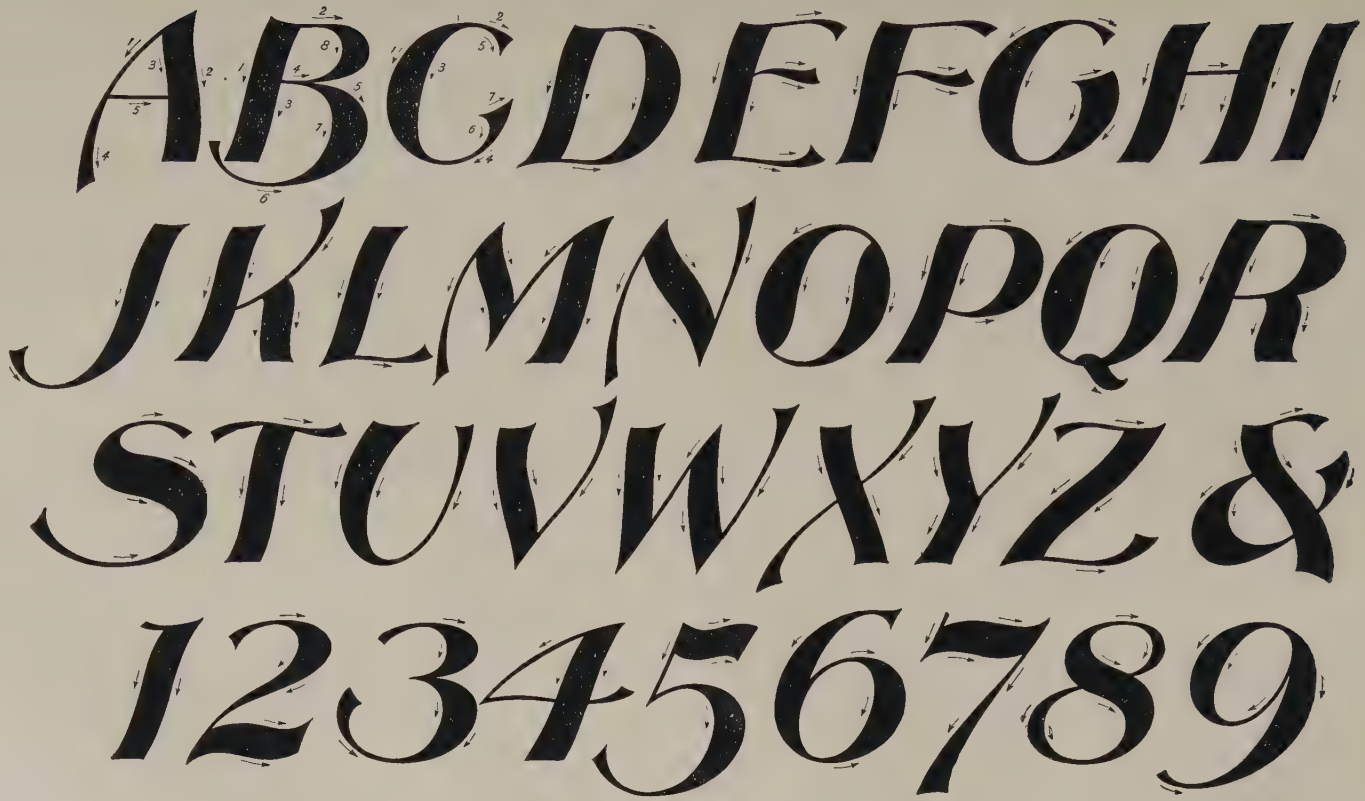

Fig. 10

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LOWER-CASE OGEE-CURVE STROKE

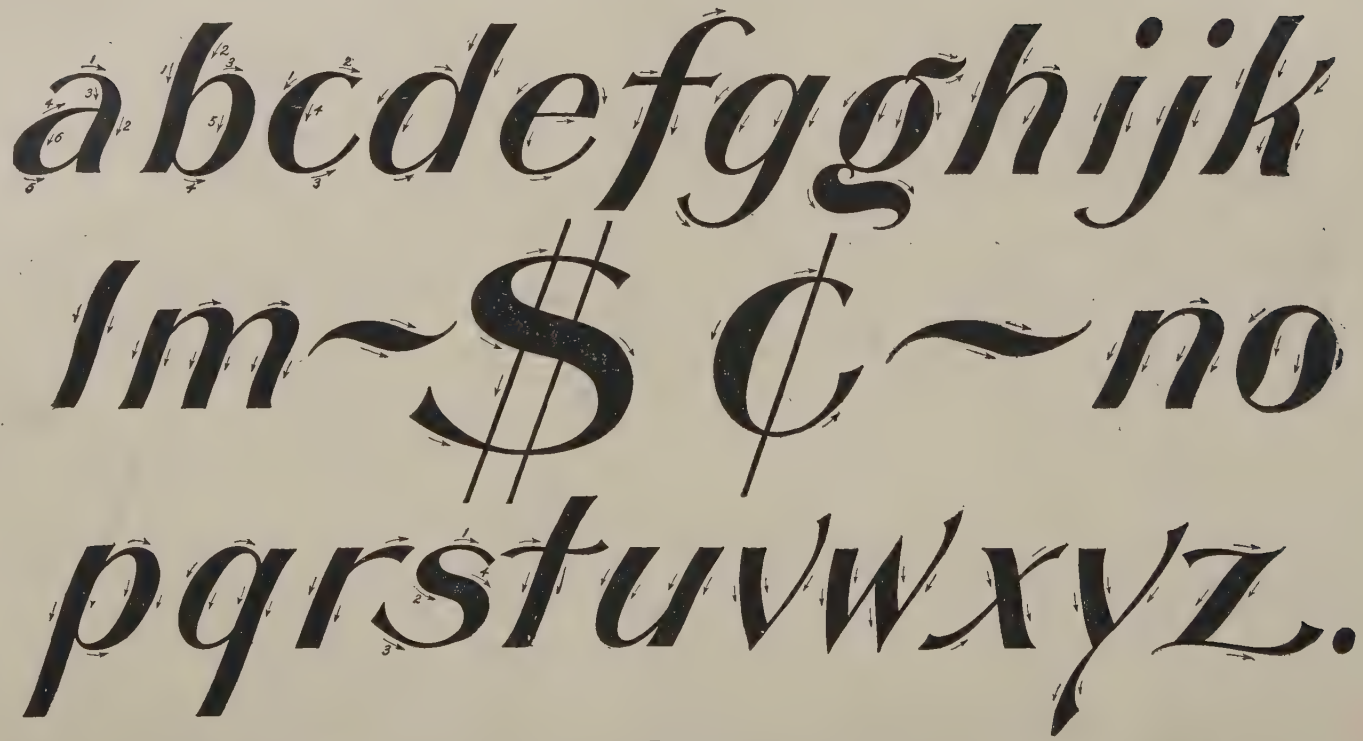

Fig. 11

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SQUARE ENGLISH

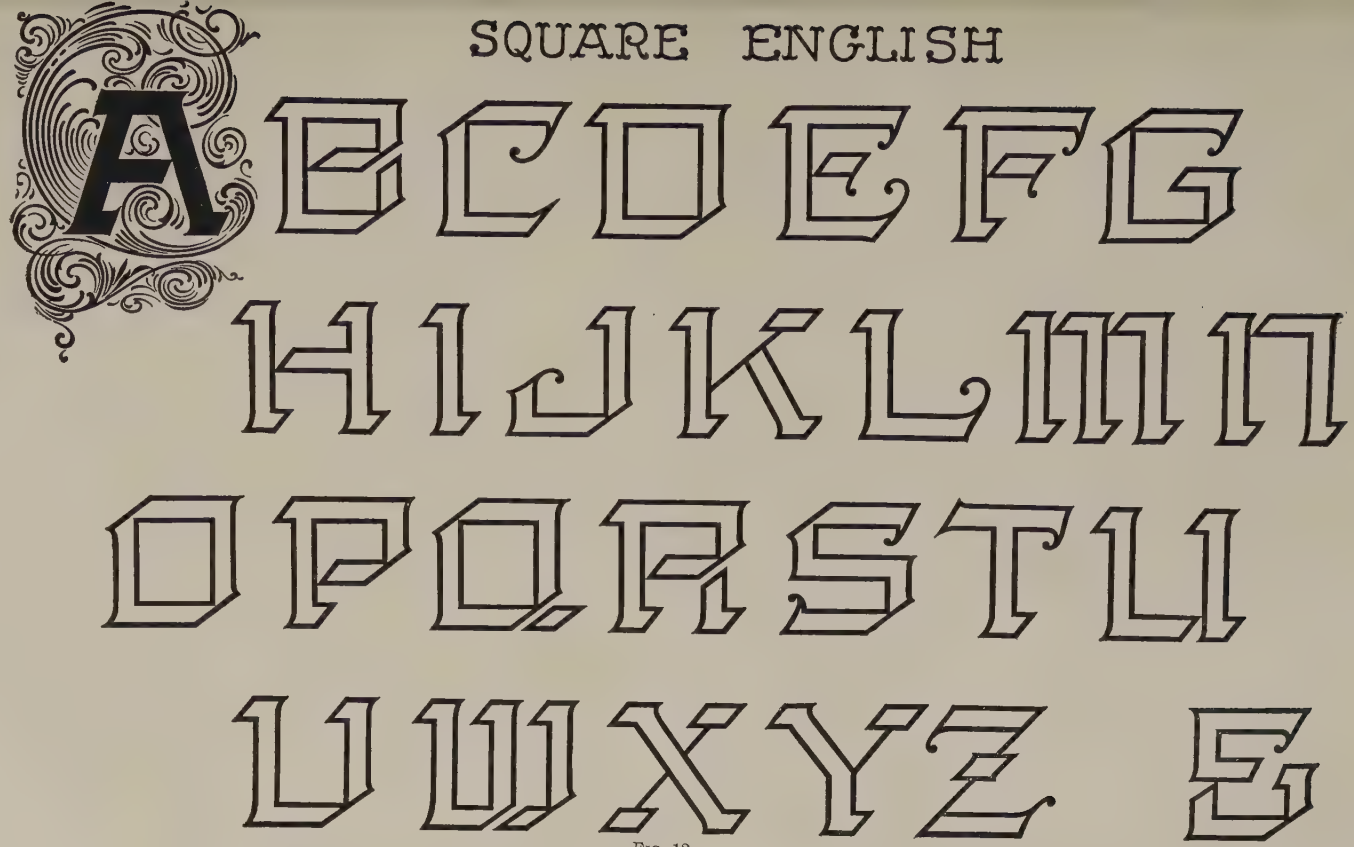

Fig. 12

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LOWER-CASE SQUARE ENGLISH

abcdefghijklm

Sheet Music

nopqrstuvwxyz

Fig. 13

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15
113B—29

ANTIQUE ROMAN

ABCDEFGHIJK
LMNOPQRST
UVWXYZ&
abcdefghijklmnop
qrstuvwxyz

Fig. 14

taken not to enlarge or exaggerate the double-line thickness on the end of all fine lines. It is this feature that characterizes this alphabet, and to enlarge on it would entirely change the general appearance of the letters. Every curved stroke must be given a free-hand graceful curve; it should not appear broken or distorted, thereby throwing the letter out of balance. Shortening or lengthening a line more than the required length will cause the letter to incline to the right or left.

9. Square English and Lower Case.—The **Square English** letter is simple in construction, and, when the characteristic features are understood, it is as easily made as any simpler style. Its chief qualifications for show-card writing are, that a line of letters presents a studied uniformity in appearance, and that the letters may be colored and shaded with very little work, which is an advantage to be considered. A chisel-shaped brush, such as a square shader, or the automatic shading pens, may be used to the best advantage when the letter is to be made solid; it may thus be made with accuracy and also with rapidity.

It is excellent practice to make the letters of the lower-case plate both with the pen and with the brush. Also to color the panel on which the illuminated capitals S and M are placed. The panels may be colored with a tint of yellow on the first and pink on the second. The letters may be filled in with crimson lake and a strong natural shade in the form of a cast shadow placed to the left of the panel.

10. Antique Roman.—While the classic alphabet known as **Antique Roman** may not be regarded as essential in show-card writing, yet an example of this style of letter (which is closely akin to the First-Century Roman) could not well be omitted from the alphabets a show-card writer should know. This letter can be used in preparing certain kinds of lettering where time is not closely considered, but where a studied neatness is required and the choice of some alphabet that is not ordinarily used. It is admirably adapted to bank, club-house, office cards, and ecclesiastical lettering. Its use is also

ORNAMENTAL BRUSH STROKE

ABCDEFGHIJKL
MNOPQRSTUVW
12345-XYZ-67890
abcdefghijklmnopqrst
uvwxyz

Fig. 15

ONE-STROKE ROMAN

ABCDEFGHI
JKLMNOPQRS
TUVWXYZ &
abcdefghijkl
mnopqrstuvwxyz

Fig. 16

FULL BLOCK

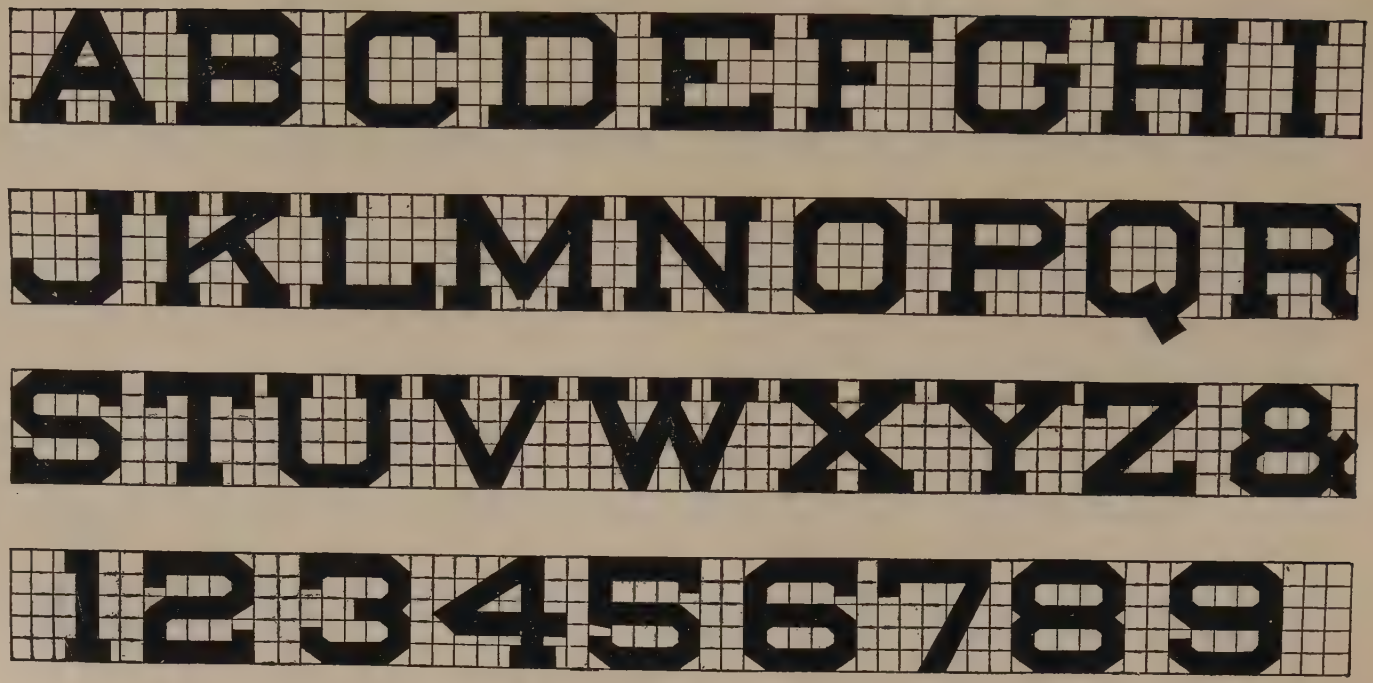

Fig. 17

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recommended for headings for card inscriptions in combination with pen lettering.

11. Ornamental Brush Stroke.—Having prepared the Brush Stroke and the Spur Brush Stroke alphabets, the advantage of this more ornate letter will be readily appreciated. The **Ornamental Brush Stroke** should be made extremely light in stroke, and the long curved strokes made symmetrical, or the artistic merit of this letter will be lost. Particular attention is called to the oval character of many of the lower-case letters, such as a, b, d, g, etc. If this style of alphabet is maintained at a uniform angle it presents a very pleasing effect, when used exclusively in a show-card inscription; but one or two letters placed at another angle will destroy the appearance of an entire line of lettering.

12. One-Stroke Roman.—Many letterers are engaged in show-card writing in department and other stores where the show-card must be prepared quickly, so that such alphabets must be chosen as can be made in the quickest possible time and yet present a creditable appearance. The **One-Stroke Roman** holds a unique place in this respect. With a No. 8 or No. 10 red-sable rigger, this letter may be made, first by turning the brush edgewise, so as to make the fine lines; second, by applying the brush flatwise making the heavy strokes; and third, by adding the spurs with the brush manipulated in such a manner as to hold one edge of the brush to a straight line while the other edge begins with a point, increases to the full width of the brush, and then gradually diminishes to a point. Having become familiar with the formation of the Roman and Lower-Case, it should not be difficult to execute this rapid style of letter and give it the effect of studied accuracy.

13. Full Block.—The **Full Block** is suitable for headings, or for a short single word. Perhaps no style of letter is so little used as this, and yet to be thoroughly prepared to meet every requirement, the card writer should at least possess a knowledge of the construction of this letter. By following the few general rules given, the Full Block letter may be made freehand, except

HALF BLOCK

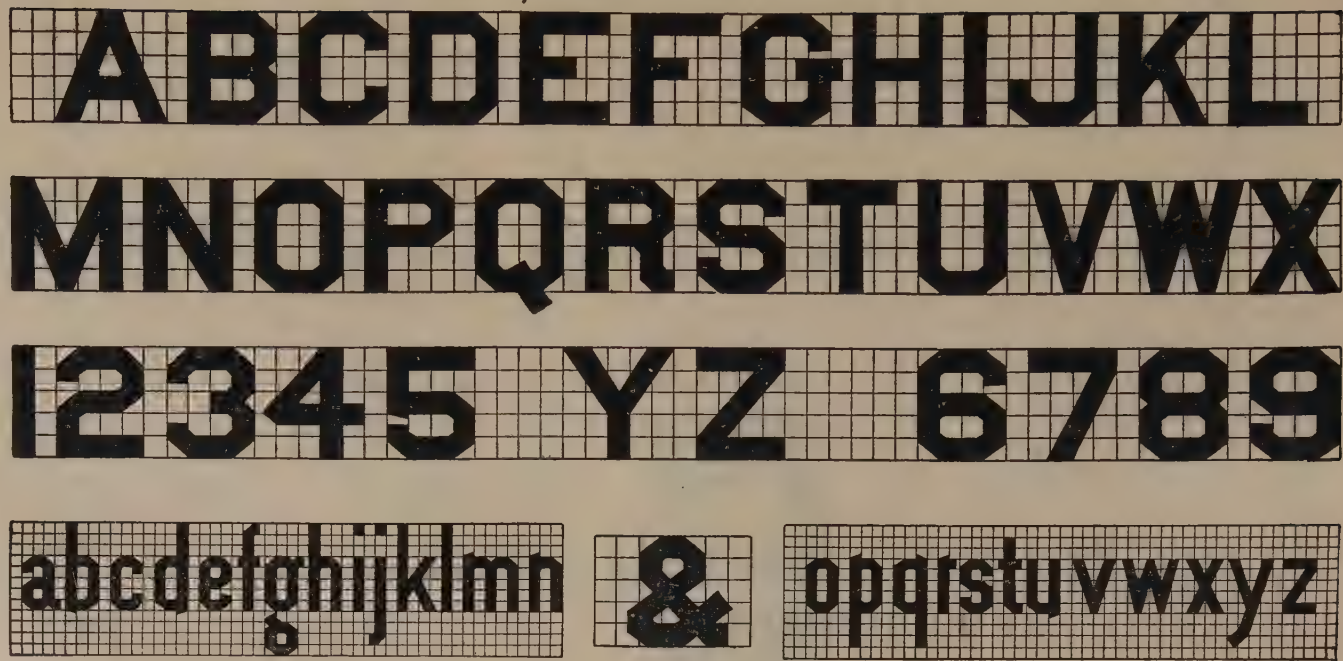

Fig. 18

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when absolute accuracy is required. The width of the letters generally is equal to their height, and the stroke and the space between horizontal strokes are equal. The length of the spur is equal to one-half the width of the stroke. The inside and outside bevels should be parallel and the distance separating them should be the same as the width of the stroke. The bevels begin one-fourth the width of the stroke above or below the horizontal and reach the vertical, thus avoiding too great an angle in the construction of the letter.

14. Half Block.—Like the Full Block, the **Half Block** is mechanical and composed of many angles; it is, therefore, seldom used. Its practical application is confined mostly to that feature of designing known as *cutting in.* While a round letter may be made more quickly than any other style when lettering in the ordinary way, the angular letter with its many bevels is made with greater rapidity when cut in. The card writer may add spurs to the corners of the Half Block, as shown in Fig. 19, thereby relieving the letter of its severe plainness; when so relieved, it is classified as Antique Half Block.

Fig. 19

15. Antique Egyptian (Light).—The **Antique Egyptian (Light)**, shown in Fig. 20, is an extreme light-face treatment of the normal Antique Egyptian letter. It is especially useful to the show-card writer when the inscription calls for a small neat letter on a black or colored card. No style of letter answers such a purpose so admirably as this. Great care must be given to its execution, in order that the proper uniform width may be maintained in the stroke, that the spurs may be made small and sharp-pointed; also, that the curved strokes may be made symmetrical by merging the rounded part gracefully into the horizontal stroke. It will be found necessary to devote considerable time to the practice of this alphabet before it can be used to advantage in show-card writing. Few styles of letters are subject to modifications in

ANTIQUE EGYPTIAN (Light)

ABCDEFGHIJKL

MNOPQRSTUVW

12345 XYZ 6789

&

abcdefghijklmnopqrstuvwxyz

Fig. 20

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Old English

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ &

abcdefghijklmnopqrs
tuvwxyz

Fig. 21

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Shippers' Box Marking

ABCDEFGHIJKL

MNOPQRSTUV

12345 WXYZ & 67890

abcddeffghijklmnopqrstuvwxyz

Fig. 22

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so many points as this. The alphabet entitled Eccentric Egyptian is so closely allied to this style that the student is not required to prepare this one as a lesson to be sent in for correction. The corrections made on the Eccentric Egyptian plate will also apply, in a general way, to the errors usually made in this plate by a beginner.

16. Old English.—The need is occasionally felt by the card writer for a style of letter that will serve the purpose of a heading or give variety to the inscription. The **Old English** letter, shown in Fig. 21, is an excellent one for such purposes, because of its ornamental character, and also on account of the simplicity of its formation. The letter is composed of crescents, cymas, and straight lines. It is a letter that may be easily memorized and one that may be made with great rapidity. The Old English alphabet is capable of the most beautiful effects in color treatment. The capital may be highly illuminated by paneling or ornamenting, while the balance of the line, or the lower-case letters, may be blended and shaded by a great variety of methods. This, however, requires time and study, and card writers are generally satisfied to include this among the list of styles for occasional use only. In order that the writer may acquire versatility in inscription designing, he should give much practice to this style of letter and prepare himself to execute the capitals and lower-case letters by a careful study of each letter until he finds it unnecessary to refer to the copy.

It is not necessary to dwell on the great economy in time gained from a perfect familiarity with the details of the formation of every alphabet used. The letterer should experience no delay in his practical work by being compelled to refer to the printed copy; but this knowledge cannot be obtained without constant practice.

17. Shippers' Box Marking.—While the **Shippers' Box Marking** letter, as shown in Fig. 22, is known as a box-marking style, it is a convenient letter for use in card writing and may be made with great speed. The stroke, although shaded, is made with one downward movement of the brush,

FRENCH ROMAN (Light)

ABCDEFGHI

JKLMNOPQR

STUVWXYZ&

123456789

Fig. 23

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Gothic

ABCDEFGHIJ
KLMNOPQRST
UVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Fig. 24

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especially in the lower-case letters. Some of the capitals require two strokes of the brush when making the shaded part. This style of letter inclines about 30° to the left of the vertical. The right outline of the stroke follows this incline, while the left outline, beginning at the top with a fine line, swells into an ogee curve, giving the stroke its maximum width, one-fourth the height of the letter from the base line. The chief characteristic of this alphabet lies in the graceful curves that form the details of the letters.

18. French Roman (Light).—The **French Roman (Light)**, shown in Fig. 23, is an eccentric form of letter, and like the Antique Egyptian (Light) is especially used on a black or colored card. This letter is subject to greater modification than is shown in the copy, and, when used on a dark card, is usually white. The lower-case letters of the normal alphabet are used with this letter, but should be greatly reduced in the stroke in order that perfect proportion may exist when they are combined in the form of an inscription. This alphabet should be studied in connection with the normal, in order that the details of both styles may be compared so as to see wherein they differ. When constructing this letter, it is essential that all spurs be made needle-pointed and that a uniform width be given to the stroke; also, that the light line be made one-third the width of the stroke.

19. Gothic.—The style of alphabet, shown in Fig. 24, and termed the **Gothic**, was created during the closing centuries of the Medieval period, and is associated historically, as well as in outline, with the ogival, or pointed arch, which at this time existed in the Gothic architecture. For illuminated capitals there is no alphabet that gives so classic a touch to a design as the Gothic, although Old English is often used for this purpose. But the elements of construction in this style of letter make it conform better to the panel, in which illuminated capitals are often placed. Gothic is so seldom used in card writing that it would be necessary for the letterer always to have the plate before him for reference when constructing a Gothic inscription.

AIR-BRUSH SHOW-CARDS

AIR BRUSHES

INTRODUCTION

1. At one time the air brush was used almost exclusively in crayon portraiture, though some designers then used it to a very limited degree. Today, however, it has become indispensable to every class of designer, whose work calls for blend-

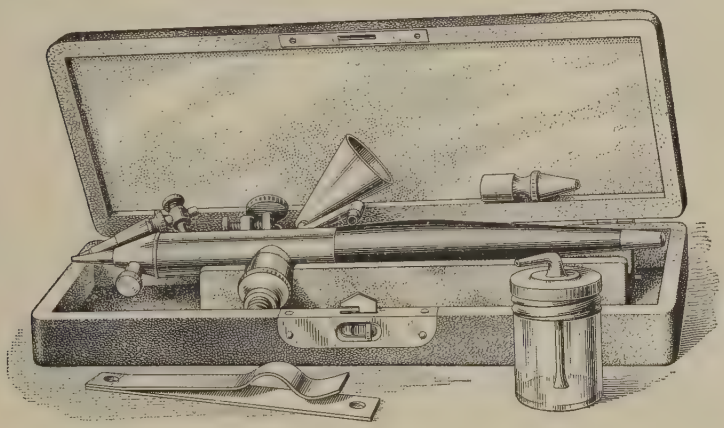

FIG. 1

ing and relief effects. Its introduction into the show-card writer's shop has marked a new era in the advancement of the artistic and classic treatment of the inscription. So great has become the demand for air-brush show-cards that no first-class

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card writer attempts to disparage its use, but has recognized the growing demand and has added to his shop equipment a reliable tool and an air compressor. These, together with a knowledge of the various forms of treatment in the application of the implement, have qualified him successfully to execute air-brush show-cards.

2. Construction of Air Brush.—The origin of the air brush was due to the spatter-work process, done with a tooth

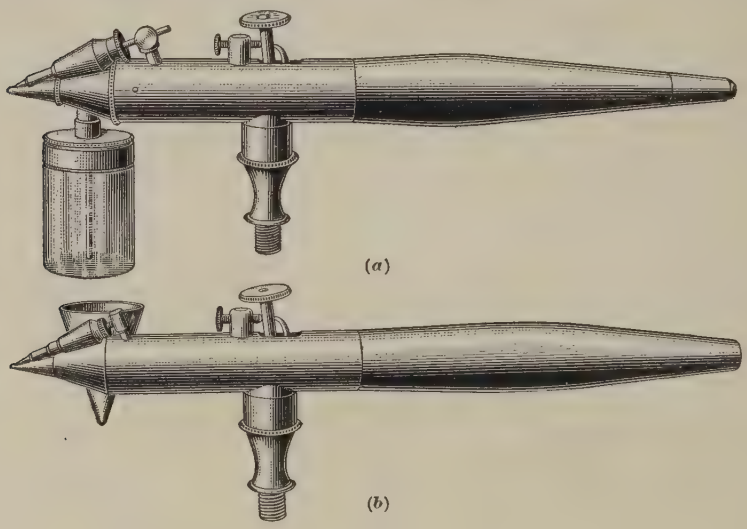


Fig. 2

brush, which subsequently developed into the use of the atomizer, which gave a much finer spray but not fine enough to avoid spotting or clouding. Not until the advent of the air brush, however, was it possible to apply a spray of color or black so fine as to blend imperceptibly into a white ground.

The air brush complete consists of the tool and its attachments, a small funnel-shaped receptacle for the color or a bottle for containing a larger amount of color (in some instruments these are interchangeable), a small rubber hose for conducting the compressed air, a small nipple for attaching the hose to the valve, and a wall clamp, all of which, with the

exception of the rubber hose, are shown in Fig. 1. The complete brush is contained in a leather-covered box.

The equipment for operating the air brush consists of a foot pump, a liquid carbon-dioxide tank, or an electric compressor. With every form of compressor a gauge must be used that will indicate the air pressure.

3. Fig. 2 (*a*) shows the model N brush with the bottle attachment; (*b*) shows the funnel-shaped side cup.

This brush is made by O. C. Wold. It is very simple in construction, the mechanism being on the outside of the barrel.

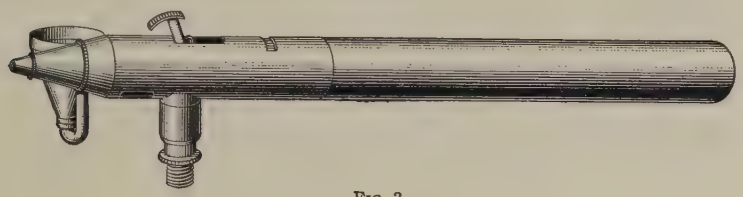


Fig. 3

Fig. 3 shows model A of the Thayer & Chandler brush, which is considered one of the best makes of air brushes on the market. In this brush the mechanism is concealed within the

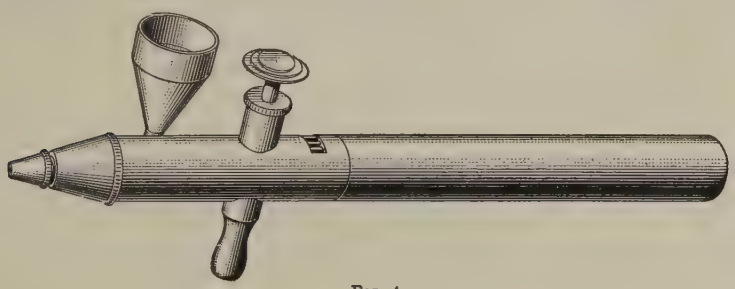


Fig. 4

barrel. These two models are highly recommended for show-card writing, as they are generally selected by the professional card writers who have had much experience with all brushes.

Cheaper brushes may be had, but it is not wise to invest in any but the best, as perfect work cannot be accomplished unless a perfect tool is used. The mechanism of the air brush is of delicate construction, and a cheaply made brush is liable

to get out of adjustment quite easily and render it worthless to the operator. A brush that is sold for about one-half the price of the model A is also manufactured by Thayer & Chandler and is shown in Fig. 4. It is made especially for show-card writers, to meet the competition of the cheap, and in some cases, worthless brushes on the market. The advantage, however, in possessing the best is very soon appreciated by one who has much air-brush work to do; and the additional outlay on the start should not be considered too closely.

AIR COMPRESSORS

4. Foot and Hand Pumps.—The least expensive style of air compressors is the foot pump. The one shown in Fig. 5

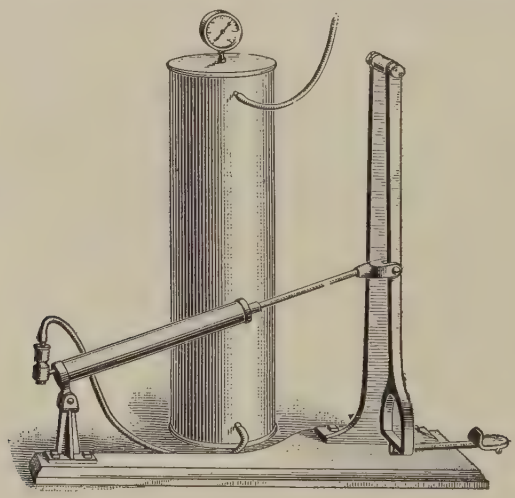


Fig. 5

is fitted with a 50-pound gauge on a 6-gallon riveted air tank, tested to stand a pressure of 100 pounds. Two styles of hand pumps are shown in Fig. 6, the single-cylinder and the compound, which has two cylinders; these cost, respectively, $15 and $23. A foot pump made by another reliable air-brush manufacturer is sold for $2 less, but it has a tank tested only to 40-pound pressure.

The foot pump is soon replaced by some form of compressor that does not require work on the part of the show-card writer to operate it. But for the beginner who does not care to purchase an expensive equipment until his air-brush work compels him to do so, the foot or hand pump will be found quite satisfactory.

5. Carbon-Dioxide Tanks.—To procure his supply of compressed air without labor, the card writer must provide himself with an automatic electric pump or a carbon-dioxide tank. The latter form of air supply is the ordinary gas tank

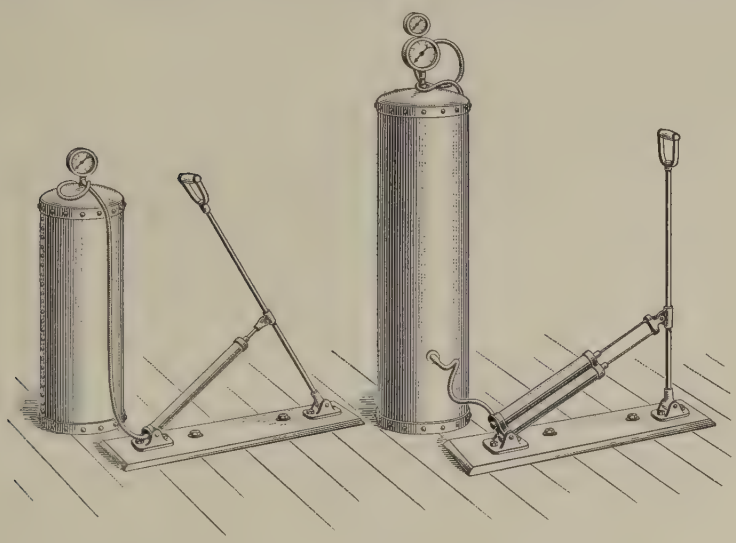


Fig. 6

used in soda fountains; they are sold in two sizes, known as 20-pound and 50-pound tanks, and cost $2 and $4, respectively. These tanks are furnished by bottlers of mineral waters, etc., and are delivered and called for at request. The pressure of either the 20-pound or 50-pound tank is 1,000 pounds to the square inch. With this extreme pressure the card writer is assured of sufficient air power to last him a month or more where the air brush is used occasionally during each day. A pressure regulator is necessary with this tank. Thus it may be readily decided by the user of an air brush just which form of

compressor will meet his requirements, basing the matter of economy in time and money entirely on the frequency and length of time the air brush is used.

6. Automatic Electric Pumps.—For those whose work calls for the constant use of the air brush, or its use at frequent intervals during each day the electric compressor is a most profitable investment; several brushes may be operated by the air furnished by one motor and pump. These motors are made

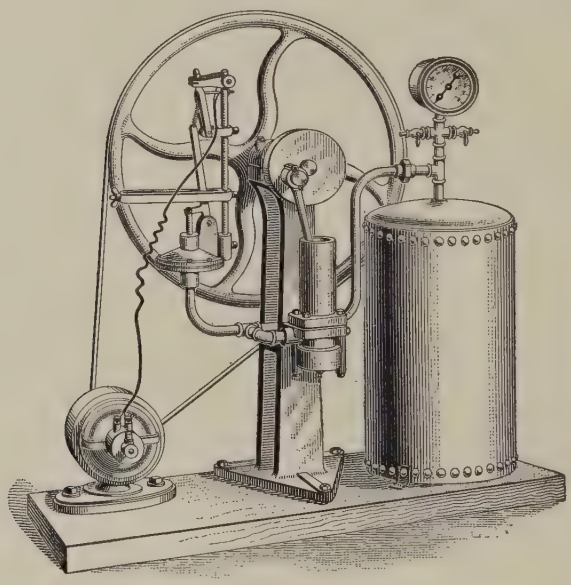


Fig. 7

for either alternating or 110-volt direct current; the former costs about one-third more than the latter. The machine is so constructed that it runs only when the air is below the pressure required, and this pressure may be regulated by the operator.

In Fig. 7 is shown one style of machine that works automatically, and that has proved very satisfactory to air-brush users. The machine may be enclosed in a plain pine box to keep it free from dust, the front of the box opening in the form of two doors or a single door that drops to the floor.

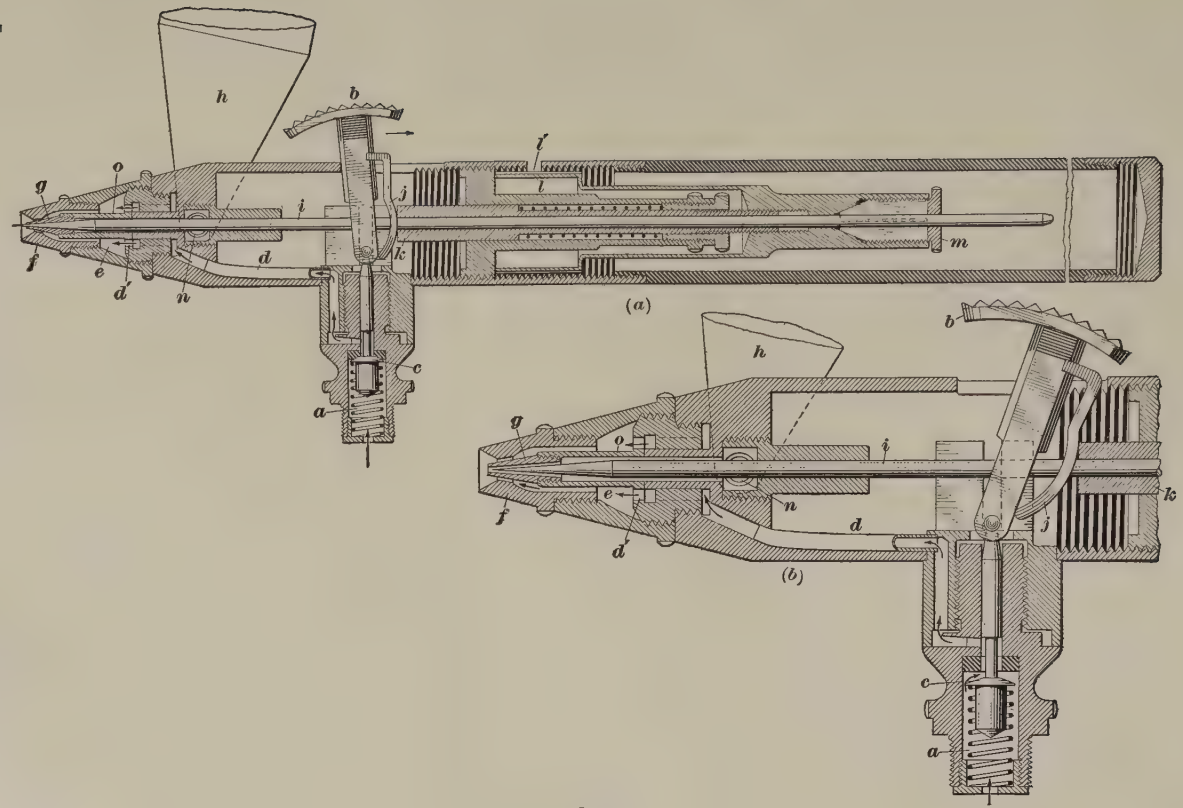


Fig. 8

THE HAND PIECE

7. Construction and Operation.—In Fig. 8 (*a*) is shown a sectional view of the hand piece of the air brush; an enlarged view of the mechanism of the end is given in (*b*). As the air from chamber *a* passes out of the nozzle *f*, it carries with it the black or color in the form of a fine spray. The density of the spray depends on the size of the color orifice, and this in turn depends on the position of the adjustable needle.

As the air fills chamber *a*, a downward pressure of the finger on the lever *b* opens the valve *c* and admits air from the tank, which passes through the tube *d* and three passages, one of which is shown at *d′*, to chamber *e*, from which it passes out between the air nozzle *f* and ink tip *g*. The color, which should be thin and free from all lumps, is contained in the cup *h*. When the operating lever *b* is pressed down and drawn back, in the direction shown by the arrow, a similar movement is imparted to needle *i* through the feeler *j*, to the needle sleeve *k*, adjusting thimble *l*, and clamp *m*; and color then passes through the orifice *n* and on through a space between the needle *i* and tube *o* and ink tip *g*, where the color is enveloped by the swift current of air from the nozzle *f* and carried in a spray to the work.

The color from the cup *h* flows to the needle tip partly by gravity and partly by atmospheric pressure, as the air rushing at high velocity past the needle tip creates a partial vacuum inside the tube *o*. The fineness of the spray depends on the amount of air passing over the needle tip, which is regulated by adjusting the nozzle *f* of the brush; also in moving the adjusting thimble shown in the slot at *l′* backwards or forwards by means of the fingernail, which action sets the needle forwards for the finer spray or backwards for the coarser.

To adjust the air-brush screw down the nozzle *f*, then unscrew the split thumb clamp *m*, which loosens the needle *i*. The adjusting thimble *l* should now be screwed forwards by inserting a fingernail in the slot *l′* until the sleeve *k* forces the

feeler *j* and operating lever *b* into the extreme forward position. The needle *i* is then pushed forwards until it touches the ink tip *g*, when it is clamped. The brush is now ready for use.

8. Several styles of color cups can be purchased; one has a siphon connection, which is designed to prevent the color from running to the color passages when the brush is not in operation. The color often runs with the ordinary cup and then it is apt to harden. Should this happen, when the air valve is opened and the lever drawn back in the usual way, the hardened color is either blown out, thus spoiling the work, or the brush refuses to operate properly. Another cup contains a gauze filter, which prevents lumps of color from entering the brush. Most difficulties are obviated if thin color is used.

9. Manipulation of Air Brush.—The operation of the air brush is very simple, and soon learned by the novice, who has never attempted to use one. To give best results, a pressure of at least 20 pounds must be uniformly maintained. If the pressure falls below 20 pounds, the spray becomes coarse and spots are thrown on the work. Air-brush manufacturers advise a pressure of from 30 to 40 pounds in order to give the finest spray.

Having secured the required air pressure, the funnel-shaped ink reservoir should be filled with India ink or color and the tool is ready for use. Then hold the tool in the right hand, with the forefinger on the adjustable lever and beginning at a distance of 18 inches gradually bring the tool closer to the surface of the paper, slowly moving the brush to the right or left, so that the difference in the volume of spray, and density of the same, may be readily compared. Then, when the proper distance at which the tool should be held and the movement of the adjustable lever that controls the supply have been learned, the operation of the tool has been mastered. The application of the air brush, or the working out of the great variety of effects that may be produced by this tool, however, calls for much study.

10. Care of the Air Brush.—The mechanism of the air brush is such that its working efficiency may be greatly impaired

by the careless use of the tool; or more especially through neglect in properly cleaning it after using.

To clean the brush, a small quantity of clear water should be run through the fountain or bottle, and the operation repeated two or three times. The air pressure will quickly dry all of the parts where ink has come in contact with the ducts and needle, so that it is always ready for use, and no corrosion or clogging of parts can occur.

When the work is finished, the needle should be drawn back in the brush; this is accomplished by unscrewing the thimble *l* a few turns. Some of the models have a small attachment at the forward end projecting beyond the tip, which protects the needle, to a certain extent, but it is well to draw the needle point back at all times. Should it be necessary to use pliers to unscrew certain parts, this should be carefully done so as not to damage the parts. A reamer is sometimes used for cleaning out the color passages, but it requires extremely careful handling, otherwise the tip *g* will be ruined; it should be remembered that the quality of the spray is dependent on the good condition of the tip. Generally, if plenty of water is used the use of a reamer will be unnecessary.

AIR-BRUSH INKS

11. Black.—India ink has been found to be the most satisfactory black ink to use in the air brush; but this is quite expensive where the air brush is kept in constant use. Therefore, some cheaper black must be sought that will serve the same purpose as India ink when applied to the card, and likewise flow with a fine spray through the needle. This is found in the ready prepared dry color. A 25-cent box of black powder will make 1 gallon of black of the consistency required for use in the air brush.

India ink dries hard, especially water-proof India ink; and, if once the tool is allowed to dry with the ink in it, the operator cannot reasonably expect his brush to give entire satisfaction. Again, India ink should not be used clear, but diluted about

one-half with clear water. If the operator prepares his own India ink from the stick, he must learn, from experience, the exact consistency that is required and must keep it free from specks.

12. Colors.—Dry color is also prepared in the following: sienna, umber, green, blue, gamboge, purple, sepia, bright red, etc., which are put up in 2-ounce screw-cap boxes. The colors are dissolved in clear water, 2 ounces of dry color producing about 1 gallon of air-brush ink.

The card writer will soon learn, by experience, the proper colors to use to produce the most striking effect on the card. But the fact that many of the leading air-brush users violate all rules of harmony in colors and yet produce most artistic and attractive show-cards seems to make all arbitrary rules of little value. Green or purple may be used on a white card, instead of gray produced with India ink. Also, the colors may be mixed together to make neutral shades or colors to suit every shade or color of cardboard. In fact, an air-brush colored portrait giving all of the subtle coloring seen in the face may be produced.

NOTE.—The most reliable makes of air brushes, hand, foot, and electric air compressors, as well as the dry black and colors may be purchased of the Technical Supply Company, Scranton, Pa. Circulars, descriptive of the various brushes and equipment, will be promptly furnished to students on request.

AIR-BRUSH ALPHABETS

13. Plain Script.—When the air brush first came into use in show-card writing, there seemed to be a strong competition among professional card writers to make the show-card a work of art, or at least to exemplify the various forms of treatment possible with this tool. Therefore, the card was given all of the air-brush work that it could reasonably carry. This, however, is not true today, especially among the leading show-card writers of the country. They confine the most of the work to the design, border, etc., and spend but little time on the lettering. To one who is unskilled in the use of the air

brush, the general effect of the card only is observed; and, any amount of work in excess of that necessary to produce a neat, artistic, air-brush card is lost on the customer and the passerby.

The most attractive lettering produced with the least expenditure of time, is the white script letter on a dark, heavily shaded ground. This is accomplished as follows: Mark out, on a thin sheet of Manila paper the size of the card, the portion of the inscription to be treated with the air brush. Then transfer the design to the card by using carbon paper and tracing the design very lightly; or by perforating the pattern and pouncing ultramarine blue or charcoal black through the perforations onto

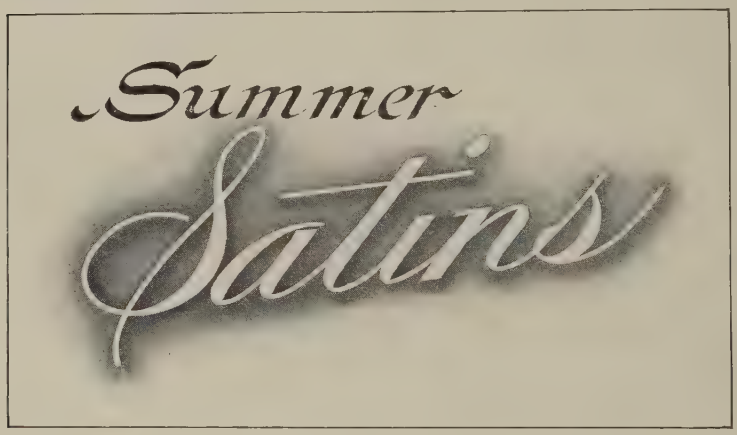


Fig. 9

to the card. This will enable the card writer to shade the ground on which the lettering occurs, giving it special character by shading the projections of letters. If the letterer is unable to make the white letters without further marking out, he can use the same pattern and rub whiting on the back of the design and trace it again on the card, or if the perforated pattern is used whiting may be pounced through the perforations which may be readily seen on the dark ground. To show more graphically the process, Fig. 9 is given to illustrate the finished work with its shaded projections.

14. Stub Script.—The name stub script is given to that form of script that is made with a stub pen. The wider the pen the more pronounced does the character of the alphabet become. As it was from the stub pen that all round writing had its birth, the same principles obtain in the stub script as are shown in the engrossing styles. The chief advantage in using stub script in connection with the air brush is in the heavy face of the letter that will permit of shading, while the Spencerian Script cannot be so treated.

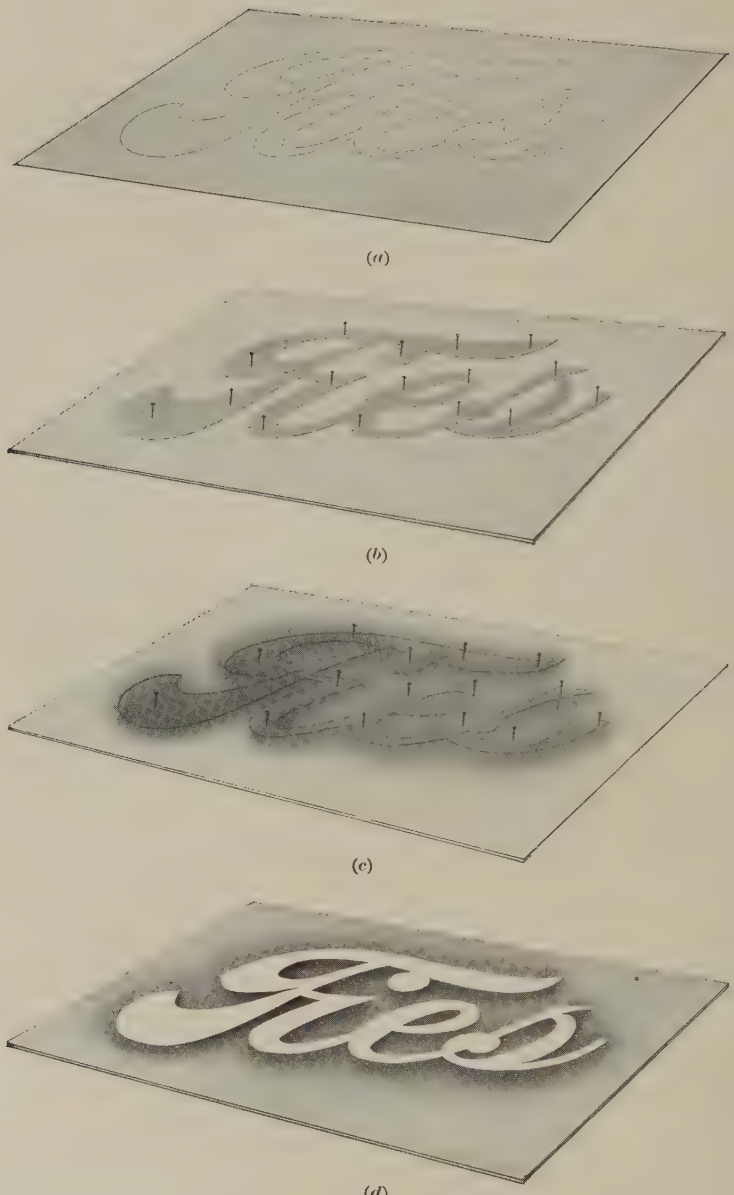
The style of letter shown in Fig. 10 is an exaggerated form of alphabet, but one that is most practical for air-brush work.

Fig. 10

The letters may be made so heavy as to be easily cut out of paper, when, being joined together, they may be used in the form of an air-brush stencil.

It will be noticed that in shading the letters the reflected light principle is always shown, thus making the lighted edge of even the shaded side of the letter come against the dark background.

A writer who has had a little experience in handling the air brush will readily appreciate the difference in time consumed in first making a cut-out stencil, and shading both the letters



(*a*)

(*b*)

(*c*)

(*d*)

Fig. 11

and the background as shown in Fig. 10 and that simple operation shown in Fig. 9. If the card writer possesses the ability to make good script letters, the plain white script letter on an air-brush ground cannot be excelled for a clear-cut, artistic, show-card.

15. Attached Letters.—The advantage of using attached letters is plainly shown in the following illustrations: First, it is much easier to handle several letters in the form of one design or piece than to place detached letters in their proper

(*e*)
Fig. 11

place; second, it is a simple process to cut out attached letters, while it is difficult to hold and cut out single letters.

In Fig. 11 (*a*) is shown the first step in preparing a cut-out word. The letters should be carefully marked out, joining them together wherever practicable. The paper used should be tough and thin; if heavy paper is used, it is liable to curl at the edges and give much needless trouble in cutting. The design is cut out with a penknife that has been sharpened to a keen edge at the point of the blade, the paper being placed on a piece of glass. Care must be taken not to bear hard enough on the blade to turn the edge.

View (*b*) shows the design cut out and attached to the card. Needle points, or small sharp-pointed pins are placed in the

center of the letters to hold the design in place. If placed too near the edge, they interfere with the delivery of the spray from the air brush, and are apt to leave a light streak at the edge of the letter. The design is now ready for the air brush.

16. In using the air brush on such designs, the spray is thrown lightly around the entire edge of the letters but the deep shading of the letters is applied where this properly belongs; this is shown in (*c*). The next operation, shown in (*d*), is the shading of the letters after the cut-out has been removed. The shading on the letters must be a very light shade on the same side as the shade on the background. In shading the letters the principle of reflected light must be closely observed; that is, on the side of the letter where the strongest shade of the background comes against the edge of the letter a little lighter space is left, rather than to make the strongest shade on the letter at the extreme edge, which would naturally make the formation of the letter indistinct on that side.

View (*e*) shows the completed work. Having once prepared the cut-out, a number of cards may be done; while, for a single card, this process consumes much time, which would make it unprofitable for the card writer. All manner of panels, ribbons, borders, silhouettes, and special designs, to make the show-card attractive, are done in this way, omitting or adding the shade on the design itself as the occasion requires.

NOTE.—There is on the market a device known as the *stencigraph*, whereby the design may be placed on the card and held in place by very fine wires, thus obviating the use of pins, and the time consumed in attaching the design each time it is used. The stencigraph may be purchased from the Technical Supply Company, Scranton, Pennsylvania.

17. Overlapped Letters.—A form of treatment that is closely allied with the attached letters is the overlapping of the letters of a word. If ingeniously designed, the word is readily legible, and calls for very little work in cutting out the letters. If each letter is inclined somewhat in its top and bottom strokes there is no confusion of the lines that make the formation of the letter and the eye quickly completes the parts of the vertical strokes that are covered by the following letter.

In such designs it is well to use some heavy uniform-stroke letter, rather than Roman or French Roman. Fig. 12 gives an example of the overlapped letters and a style of letter best adapted to such designs. The shading on the background is

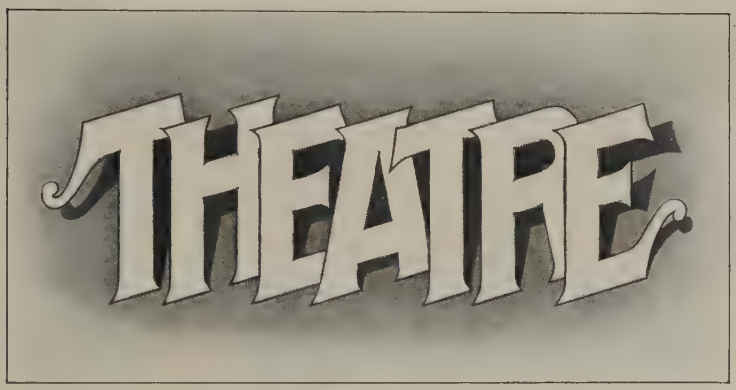


Fig. 12

usually all that this treatment calls for, but a slight shading should surround the letter to show its entire formation.

18. Air-Brush Designs.—The opportunity for introducing the air brush in the ornamental design of a show-card is unlimited; ribbons, panels, and composition designs of various kinds are prepared with a slight expenditure of time. In such designs the lettering may be made a plain black or white letter, thus confining the air-brush work to the background exclusively. In Figs. 13, 14, and 15 are shown designs of this character where the design is cut out and fastened to the card in the same manner as in the case of cut-out letters. Fig. 13 shows a design with air-brush work on the background only; while in Fig. 14 the same design is shown with shading on the design as well as the background. Fig. 15 shows a rustic design.

19. Examples of Air-Brush Show-Cards.—In order to show, by the most graphic method, just how far the air brush enters into the practical work of an expert card writer, thirty-two examples of the work of one of our students, which

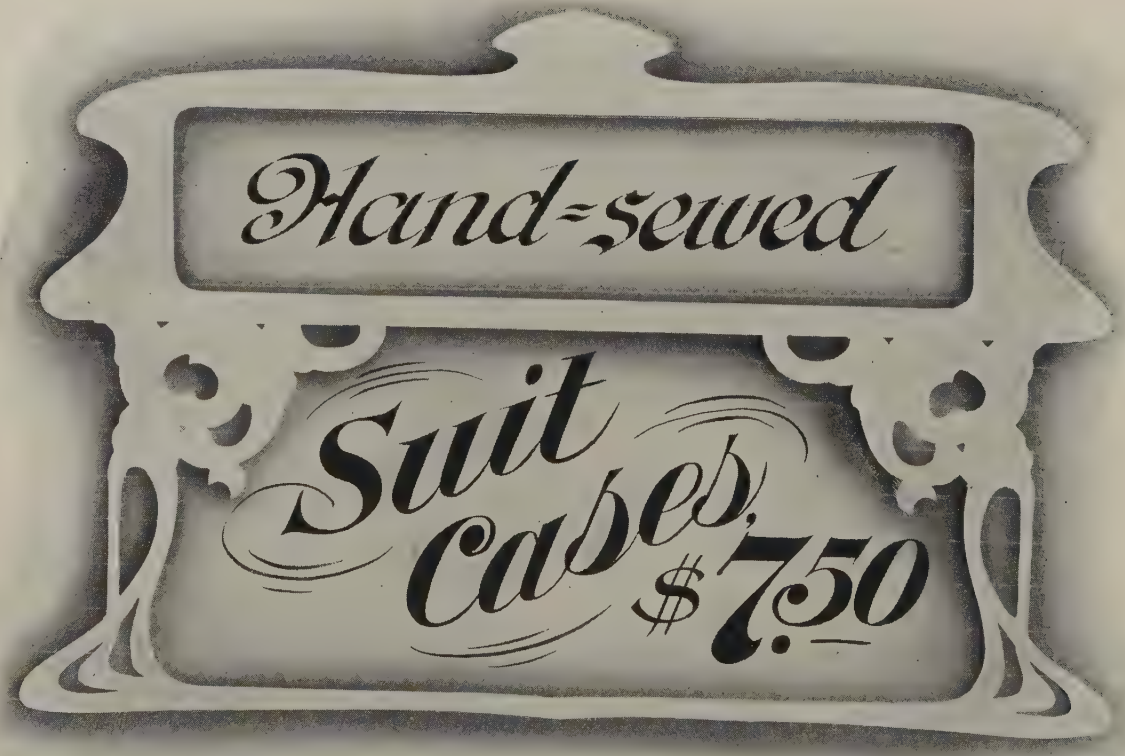


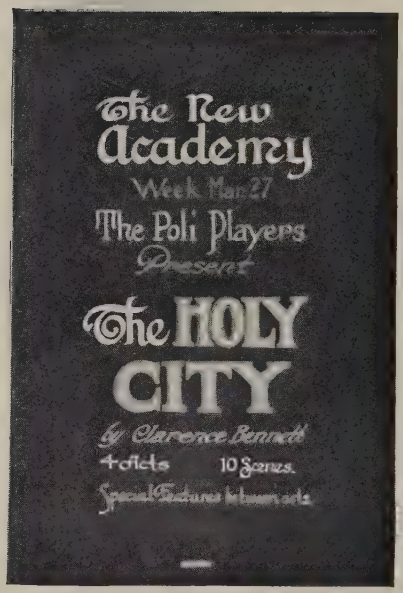
Fig. 13

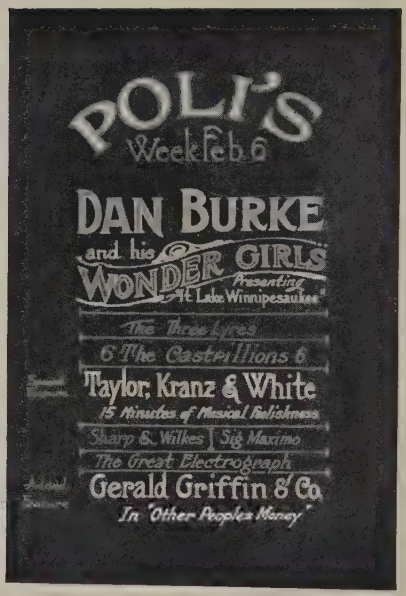
Fig 14

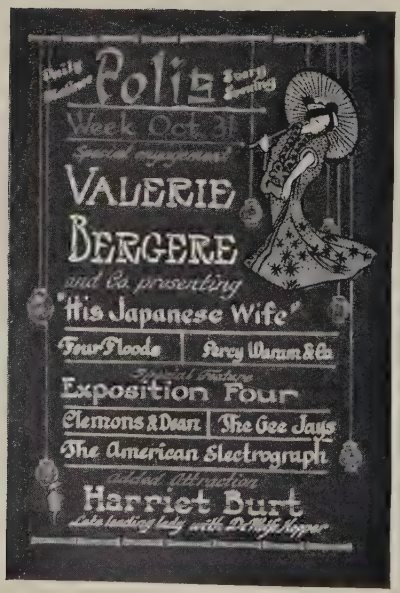
Fig. 15

Harbld Claremont & Miss Gilberta Faust
with the Poli Players present
The Dollar Mark
by George Broadhurst
a sister play to the "Lion and the Mouse."
POLI'S
VAUDEVILLE
Lole
Our Boys in Blue
The Keatons
Xmas Pictures
Severin De Deyn
and Lilian Bayer
with
present
ARIZONA
The Best play of the Great Golden West...
Poli's
Farewell week of vaudeville.
Seldom's
Poems in Marble
A triumph in Art.
"Venus"
Diero
Pete Lawrence & Co.
Victor Niblo's Talking Birds.
White & Perry.
Marvelous Lesso's.
American Electrograph.
Added Feature
Marion-Murray & Co.

FIG. 16


The New
Academy
Week Mar. 27
The Poli Players
Present
The HOLY
CITY
by Clarence Bennett
4 Acts 10 Scenes.
Special Features between acts.


POLI'S
Week Feb. 6
DAN BURKE
and his
WONDER GIRLS
Presenting
Ft. Lake Winnipesaukee
The Three Lyres
6 The Castrillions 6
Taylor, Kranz & White
15 Minutes of Musical Foolishness
Sharp & Wilkes
Sig. Maximo
The Great Electrograph
Gerald Griffin & Co.
In "Other People's Money"


Poli
Week Oct. 31
VALERIE
BERGERE
and Co. presenting
"His Japanese Wife"
Four Floods
Percy Wenrich & Co.
Special Feature
Exposition Four
Clemons & Dean
The Gee Jays
The American Electrograph
Added Attraction
Harriet Burt
Lake leading lady with De Wolf Hopper

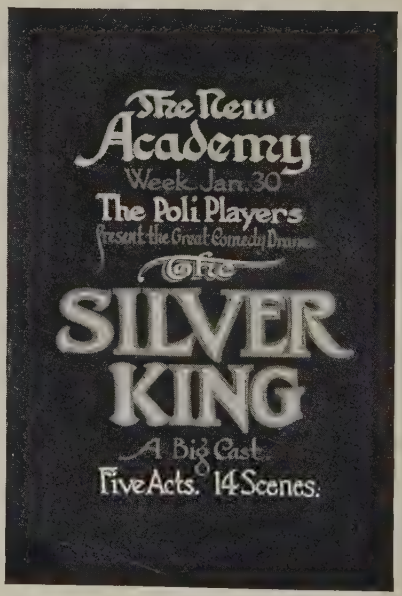

The New
Academy
Week Jan. 30
The Poli Players
Present the Great Comedy Drama
The
SILVER
KING
A Big Cast.
Five Acts. 14 Scenes.

FIG. 17

Poli's
Week Mar 13
Frank Lodarty
The Dublin Minstrel
The Kirksmith Sisters.
Flo Irwin & Co.
in "At the Ball"
The Onetti Sisters.
Marie HART Billy
"The Circus Girl"
Jack Moffett & Elsie Clare.
American Electrograph.
Homer Miles & Co.
"On a Side St.

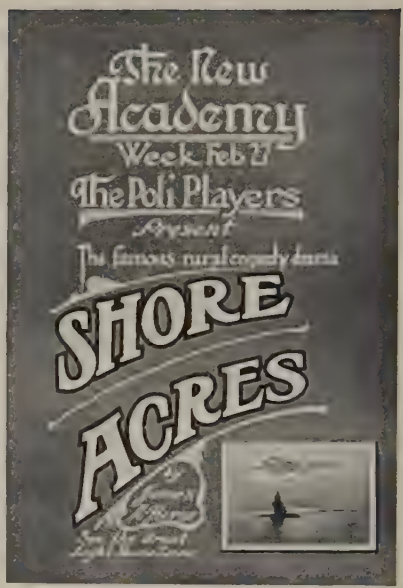
The New Academy
Week Mar 13
Miss Rose King
with the Poli Players
Present
Pretty Peggy
4 Big Acts. Special Scenery.
Added Feature
Motion Photo Reproduction
of The Funeral of
Archbishop Ryan.

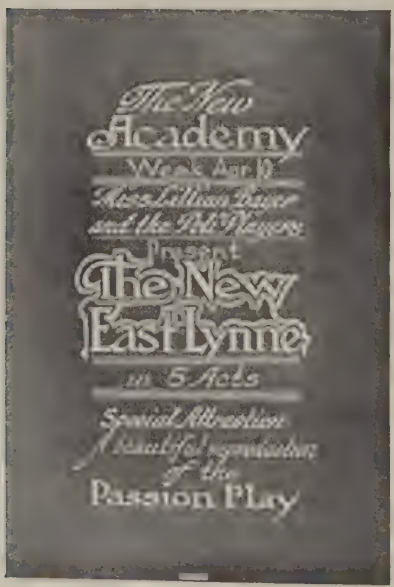
POLI'S
Week Dec. 19
Agnes Scott
Henry Keane
Present a episode entitled "Drifting"
Kelly & Kent + 3 Vagrants 3
Kellar Mack & Frank Orth
Miller & Lyle + Artuso
American Electrograph
Special Feature
Adelaide Hermann
widow of Hermann the Great
as "Cagliostro"

POLI'S
Aeroplane Week
Feb. 13th.
PAT ROONEY
and
MARION BENT
in
"At the News Stand"
First Exhibition of the Herring-Curtiss
Aeroplane.
Marshall Montgomery - Ellis & McKenna
Gus Campbell & Co.
The Great La Vier - Electrograph
Edmund Stanley & Co.
in the Grand Opera Playet
"A Royal Romance"

Fig. 18

POLIS Week July 27
The Poli Players
WILDFIRE
Lillian Russell


The New
Academy
Week Feb 27
The Poli Players
Present
SHORE
ACRES


The New
Academy
Week Apr 10
Present
The New
East Lynne
in 5 Acts
Special Attraction
Passion Play

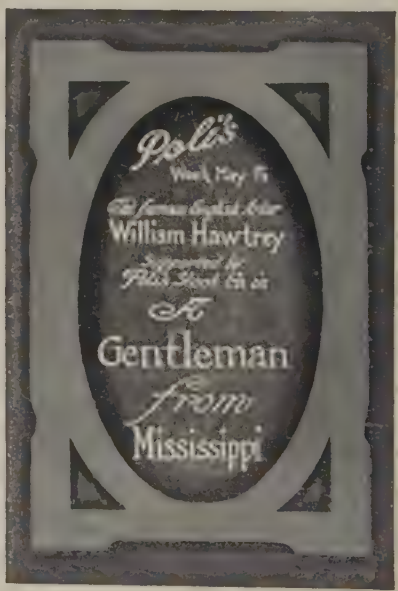

Poli's
William Hawtrey
A
Gentleman
from
Mississippi

Fig. 19

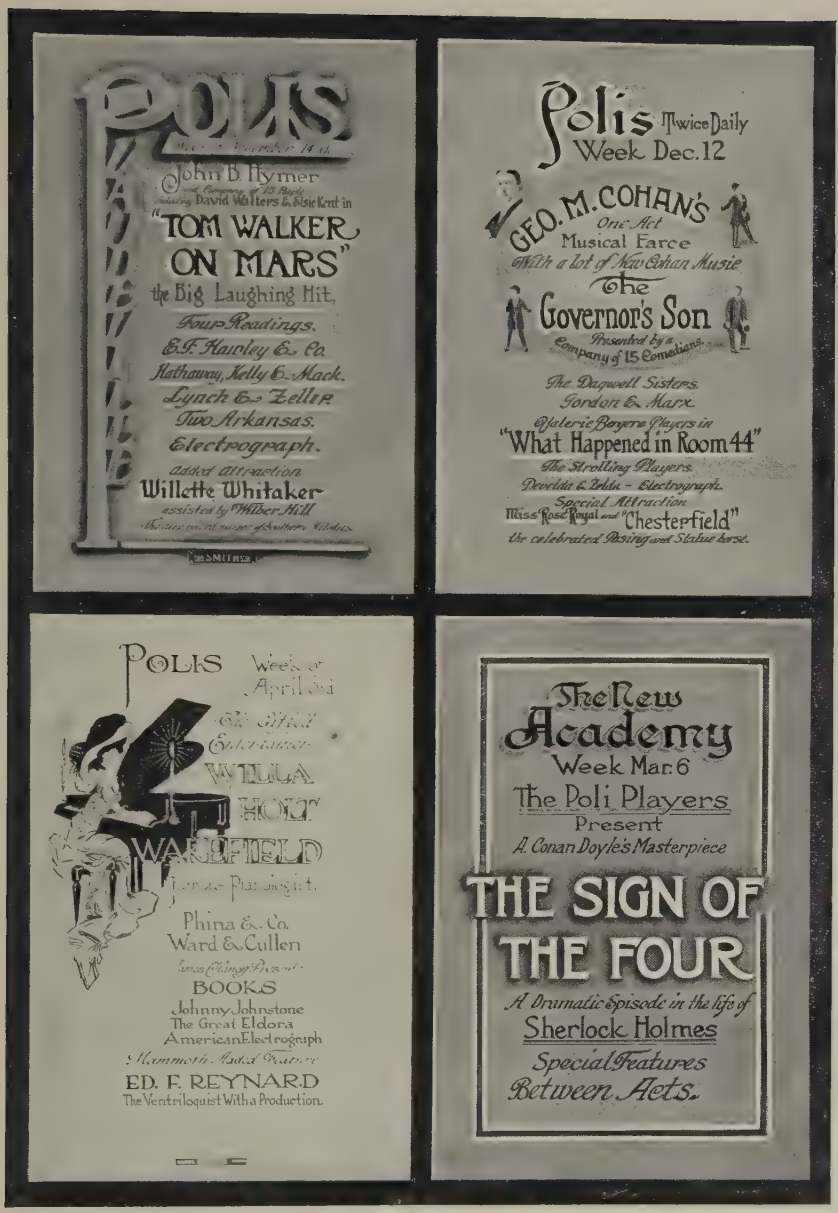
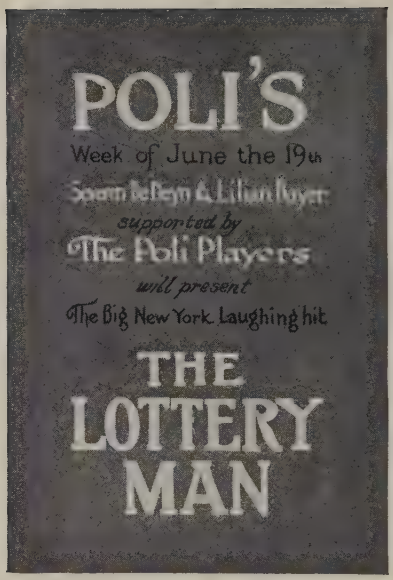

POLIS
John B. Hymer
David Walters & Elsie Kent in
"TOM WALKER ON MARS"
the Big Laughing Hit.
Four Readings.
E.F. Hawley & Co.
Hathaway, Kelly & Mack.
Lynch & Zeller
Two Arkansas.
Electrograph.
Added Attraction
Willette Whitaker
assisted by Wilber Hill
Polis Twice Daily
Week Dec. 12
GEO. M. COHAN'S
One Act
Musical Farce
With a lot of New Cohan Music
The
Governor's Son
Presented by a
Company of 15 Comedians.
The Dagwell Sisters.
Gordon & Marx
Valerie Bergere & Players in
"What Happened in Room 44"
The Strolling Players.
Develda & Delta - Electrograph.
Special Attraction
Miss Rose Royal and "Chesterfield"
the celebrated Posing and Statue horse.
POLIS
Week of
April 3rd
The Gifted
Entertainer
WILLA
HOLT
WAKEFIELD
Phina & Co.
Ward & Cullen
BOOKS
Johnny Johnstone
The Great Eldora
American Electrograph
Mammoth Added Feature
ED. F. REYNARD
The Ventriloquist With a Production.
The New
Academy
Week Mar. 6
The Poli Players
Present
A Conan Doyle's Masterpiece
THE SIGN OF
THE FOUR
A Dramatic Episode in the life of
Sherlock Holmes
Special Features
Between Acts.

FIG. 20


POLI'S
Week of June the 19th
supported by
The Poli Players
will present
The Big New York Laughing hit
THE LOTTERY MAN

Poli's
with the
The Poli Players
Present
"ALIAS
JIMMIE
VALENTINE

POLI'S
STOCK COMPANY
Week
May
29
Belasco's
Great Play
Sweet Kitty
Bellairs

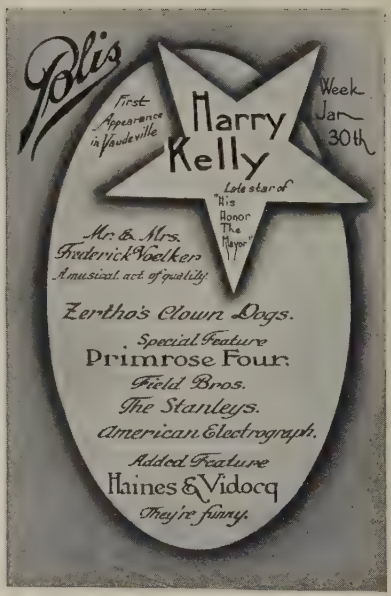
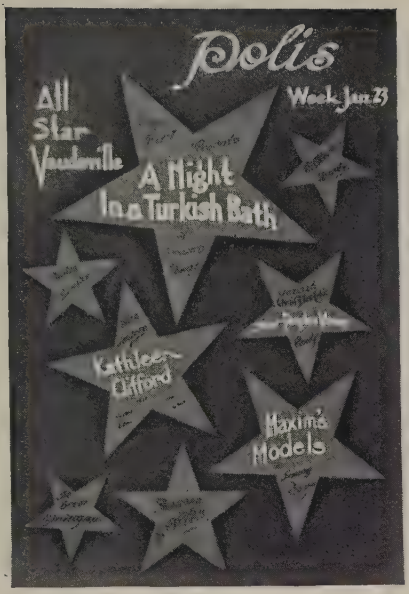

Poli's
First
Appearance
in Vaudeville
Marry
Kelly
Late star of
"His
Honor
The
Mayor"
Week
Jan
30th
Mr. & Mrs.
Frederick Voelker
A musical act of quality
Zertho's Clown Dogs.
Special Feature
Primrose Four.
Field Bros.
The Stanleys.
American Electrograph.
Added Feature
Haines & Vidocq
They're funny.

FIG. 21

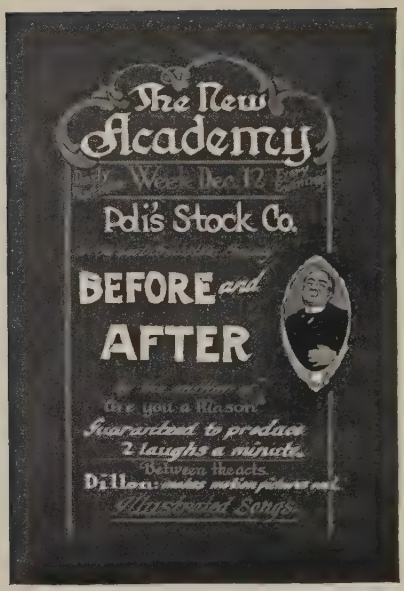
Poli's
Week Jan. 16
ONAIP
"The Window Mystery"
Howard Musical Revues
Bright Light Pictures
REBA DALE OPERA CO.
"Carmen"


Poli's
Week Jan. 23
All Star Vaudeville
A Night In a Turkish Bath
Kathleen Clifford
Maxim's Models

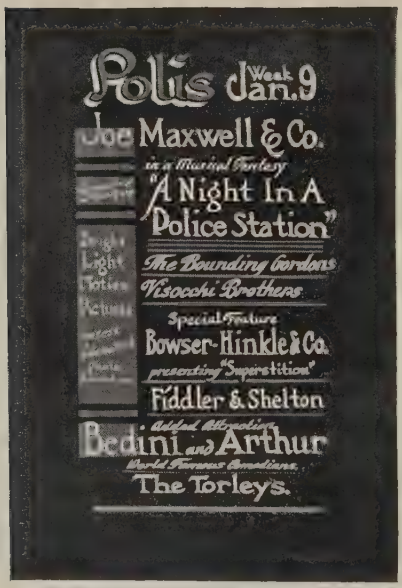
Poli's
Week of July 7
Poli Players
A MESSAGE from MARS
Chas. Hawtrey's
Great Success

The New
Academy
Week Apr. 7
The Poli Players
present
THE DAIRY FARM
production

Fig. 22


The New
Academy
Week Dec. 12
Poli's Stock Co.
BEFORE and
AFTER
Are you a Mason
Guaranteed to produce
2 laughs a minute.
Between Acts
Dillon: makes motion pictures and
Illustrated Songs

Poli's Week Feb. 27
The Comedienne of Quality
Lydia Barry
Eva Taylor
and Co.
Presenting "Chums"
Mabelle Fonda Troupe
VENETIAN FOUR
Noodles Fagan
Duffy & Edwards
American Electrograph
GEORGE FELIX
Assisted by the Young Barry Girls in "The Boy Next Door"


Poli's Week Jan. 9
Joe Maxwell & Co.
in a Musical Fantasy
"A Night In A Police Station"
The Bounding Gordons
Visocchi Brothers
Special Feature
Bowser-Hinkle & Co.
presenting "Superstition"
Fiddler & Shelton
Bedini and Arthur
The Torleys.

Poli's
Week of April 10
Joseph Harts
Dinklespiel's Christmas
by George V. Hobart.
Edwards, Van & Tierney
Special Feature
Arcadia
The winsome Violineste
Max Harts Six Steppers
Hon & Price - 3 Escardos
American Electrograph
Added Feature
Edward Blondell

Fig. 23

were prepared for one of the theaters and displayed one each week in one of the leading hotels, are here given.

Particular attention is directed to the versatility of the card writer in his original designing, especially in appropriately illustrating some feature of the attraction; thus giving the card an artistic appearance. It will be noticed that on dark-colored and black cards, Figs. 17, 19, and 23, there is little opportunity for the use of the air brush. But in Figs. 16 and 22 air-brush designs are introduced.

In Figs. 16 to 23, which comprise these examples, many helpful suggestions are offered. While it is not recommended that the work done by another be copied, these as well as all show-card designs may be advantageously studied both for detail and general designing of inscriptions.

INDEX

NOTE.—All items in this index refer first to the section (see the Preface) and then to the page of the section. Thus, "Air brushes, §7, p1," means that air brushes will be found on page 1 of section 7.

A

Acorn and oak leaves as design, §3, p11
Air-brush alphabets, §7, p11
  brush, Care of the, §7, p9
  brush, Construction of, §7, p2
  -brush design, §7, p17
  -brush inks, §7, p10
  brush, Manipulation of, §7, p9
  -brush script, §4, p25
  -brush show-cards, Examples of, §7, p17
  brushes, §7, p1
  compressors, §7, p4
Alphabet, Antique, §6, p7
  Antique Egyptian (Light), §6, p23
  Antique Roman, §6, p15
  Chisel-brush, §6, p4
  Eccentric Egyptian, §6, p8
  Eccentric Roman, §6, p3
  Engrossing, §5, p17
  French Roman (Light), §6, p27
  Full block, §6, p19
  Gothic, §6, p28
  Half block, §6, p21
  Lower-case Ogee-curve stroke, §6, p12
  Modern Italic, §6, p6
  Ogee-curve stroke, §6, p11
  Old English, §5, p12; §6, p24
  One-stroke block, §6, p2
  One-stroke Roman, §6, p18
  Ornamental brush stroke, §6, p17
  Shippers' box marking, §6, p25
  Simple inclined, §5, p17
  Square English, §6, p13
Alphabets, Air-brush, §7, p11
  Double-stroke, §5, p21
  Freehand, §4, p1
  Freehand and mechanical, §6, p1
  Pen, §5, p10
  Selection of, §2, p28
  Supplementary, §6, p1
Antique alphabet, §6, p7
  Egyptian and lower case Egyptian, §4, p11
  Egyptian (Light) alphabet, §6, p23
  Egyptian (Light) letter, §6, p22
  letter, §6, p9
  Roman alphabet, §6, p15
  Roman letter, §6, p16
Applied design, §3, p1
Arc, §2, p2
Attached decorations, §3, p53
  letters, §7, p15
Automatic electric pump, §7, p6
  shading pen, §1, p51

B

Background, §1, p19
  stencils, §1, p64
Banners, Store, §1, p66
Bevel-edge cards, §1, p18
  shading, §1, p26
Beveling, §1, p58
  Fancy, §1, p60
  Plain, §1, p58
Bird decoration, §2, p49
Black, §5, p6; §7, p10
  and colored cards, §5, p9
  letters, §1, p49
  Show-card, §1, p10
  White and, §1, p6
Blending, §1, p7
  around the design, §1, p46
  of dry colors, §1, p45
Block, §1, p18
  letter, Modifications of a, §1, p52
  shade, §1, p23
Border effects, Artistic, §1, p46
Borders, Ribbon, §3, p29
Box marking letter, Shippers', §6, p26
Bradley text, §5, p19
Brights, §1, p15

113B—24

Broad striping, §1, p40
Brocade, §1, p50
Bronzes, §1, p50
Brush-stroke letters, §4, p1
work, §1, p38
work, Position of hands in, §1, p38
Brushes, Air, §7, p1
Camel's-hair, §1, p15
Cleaning the, §1, p17
Kinds of, §1, p15
Red-sable, §1, p15
Super extra, §1, p15
Wash, §1, p15

C

Calendars, §5, p8
Camel's-hair brushes, §1, p15
Capital, Index, §1, p33
Capitals, Illuminated, §1, p31; §5, p28
Paneled, §1, p33
Carbon-dioxide tank, §7, p5
Card and paper stock, §5, p8
electric signs, §1, p70
hangers, §1, p72
stenciling, §1, p65
work, Illuminated capitals for, §1, p32
writing, Forms used in, §3, p1
Cardboards, Use of, §1, p17
Cards, Beveled-edge, §1, p18
Black and colored, §5, p9
Examples of pen-lettered, §5, 28
Fancy edge, §3, p23
Panel, §3, p27
Shapes of, §5, p25
Cast shadow, §1, p23
Centering the inscription, §2, p23
Centerpieces, §2, p32
Chisel-brush alphabet, §6, p4
-brush letter, §6, p5
Circle, §2, p2
Circles, Ellipses and, §1, p58
Cleaning the brushes, §1, p17
Clock design, §3, p30
Color, §1, p74
Color, Flesh, §1, p10
Gold, §1, p9
Colored cards, Black and, §5, p9
letters, §1, p49
Colors, §5, p7; §7, p11
Blending of dry, §1, p45
Classification of, §1, p5
Dry, §1, p45
Handling of, §1, p8
List of oil, §1, p12
List of water, §1, p12
Neutral, §1, p6
Preparation of, §1, p10
Colors, Primary, §1, p5
Secondary, §1, p5
Semineutral, §1, p6
Spectrum, §1, p7
Tertiary, §1, p6
Use of, §1, p9
Use of water, §1, p47
Water, §1, p11
Comma, §1, p74
Component parts of a letter, §1, p18
Compressors, Air, §7, p4
Condensed Egyptian, §4, p6
Condensing, §1, p19
letters, §1, p34
Contrast, §1, p8
Corner ornaments, §2, p32
pieces, Metal, §3, p53
Cornucopia, §2, p7
Correct and incorrect spacing, §1, p20
Curved line, or curve, §2, p2
lines, §2, p29
lines, Drawing, §2, p24
Curves, Irregular, §1, p59
Cut-in letters, §1, p27
-out designs and letters, §3, p9
Cutting in, §6, p22
Cyma, §1, p19

D

Dash, §1, p75
Design, Applied, §3, p1
Clock, §3, p30
Composition of the, §3, p10
Elements of, §2, p1
Designing, §2, p1
Illustrative, §3, p5
Inscription, §2, p20
Methods used in, §2, p23
Practical, §2, p20
Designs, Air-brush, §7, p17
and letters, Cut-out, §3, p9
Elliptic, §3, p15
Figure, §3, p5
for price tickets, Novel, §3, p40
Novelties in show-card, §3, p30
Permanent, §3, p3
Trade-mark, §3, p1
Display arrangement of words, §2, p21
Ditto marks, §1, p76
Double-stroke alphabets, §5, p21
Dry colors, §1, p45
colors, Blending of, §1, p45

E

Eccentric Egyptian alphabet, §6, p8
Egyptian letter, §6, p9
letters, Limits of, §1, p52
Roman alphabet, §6, p3

Eccentric Roman letter, §6, p5
Eccentricities in lettering, §5, p19
Egyptian, Antique Egyptian and lower case, §4, p11
characters, Modifications of, §1, p53
letter, Eccentric, §6, p9
(Light) letter, Antique, §6, p22
Condensed, §4, p6
Heavy, §4, p12
Electric pumps, Automatic, §7, p6
signs, Card, §1, p70
Elements of design, §2, p1
of lettering, §1, p18
Ellipse, §2, pp3, 4
Ellipses and circles, §1, p58
Elliptic design, §3, p15
Elongating, §1, p19
letters, §1, p35
Embossed letters, §1, p50
-paper ornaments, §3, p54
Emphatic words, §2, p27
Enameled-cloth signs, White, §1, p68
End-, or tail pieces, §2, p34
English letter, Old, §6, p26
letter, Square, §6, p16
Engrossing alphabet, §5, p17
Examples of air-brush show-cards, §7, p17
Value of, §3, p1
Exclamation point, §1, p75
Extended letters, §1, p56
Eye, Coloring the, §2, p19
Human, §2, p18

F

Face, §1, p18
Fancy beveling, §1, p60
-edge cards, §3, p23
Figure designs, §3, p5
Figures in relief, §3, p6
Simple, §2, p2
Filling the pens, §5, p8
Fine line, §1, p18
Five-point star, §2, p6
Flat or marking pens, §5, p3
scrolls, §2, p37
Flesh color, §1, p10
Flitters, §1, p50
Floral decoration, §2, p42
Flowers as design, §3, p10
Foot and hand pumps, §7, p4
Forms, Ornamental, §1, p28
used in card writing, §3, p1
Fountain, §5, p2
Framing and mounting, §1, p71
Freehand alphabets, §4, p1
and mechanical alphabets, §6, p1
arrangement of straight lines, §2, p22
French Renaissance, §5, p19
French Roman, §4, p14
Roman (Light) alphabet, §6, p27
Roman (Light) letter, §6, p29
Full block alphabet, §6, p19
block letter, §6, p20

G

German imported novelties, §3, p54
Renaissance, §5, p17
Gold color, §1, p9
Gothic alphabet, §6, p28
letter, §6, p29
Grotesque letters, §1, p30

H

Half block alphabet, §6, p21
block letter, §6, p22
script, §4, p27
Hand and foot pumps, §7, p4
piece of air brush, §7, p8
Hands in brush work, Position of, §1, p38
in lettering, Position of, §1, p42
when using pen, Position of, §5, p12
Hangers, Card, §1, p72
Harmony, §1, p8
Heavy Egyptian, §4, p12
Heraldic shield, §1, p34
Highlight, §1, p25
Holly as design, §3, p11
Horn of plenty, §2, p7
Hyphen, §1, p76

I

Illuminated capitals, §1, p31; §5, p28
Illumination of show-cards, §1, p47
Illustrative designing, §3, p5
Imitation of relief letters, §3, p19
Imported novelties, German, §3, p54
Incline of pen, §5, p10
Inclined alphabet, Simple, §5, p17
Incorrect spacing, Correct and, §1, p20
Index capital, §1, p33
hand, §2, p15
Inks, §5, p6
Air-brush, §7, p10
Care of, §5, p6
Inscription designing, §2, p20
Location of, §2, p26
Inscriptions, Character of, §5, p21
for show-cards, §3, p47
General, §5, p22
Interior signs, §1, p66
Interlacing, §1, p37
Interrogation point, §1, p75
Irregular curves, §1, p59
Isinglass, §1, p50
Italic letter, Modern, §6, p9

L

Letter, Antique, §6, p9
Antique Egyptian (Light), §6, p22
Antique Roman, §6, p16
Chisel-brush, §6, p5
Component parts of a, §1, p18
Eccentric Egyptian, §6, p9
Eccentric Roman, §6, p5
-face lighting and shading, §1, p25
French Roman (Light), §6, p29
Full block, §6, p20
Gothic, §6, p29
Half block, §6, p22
Modern Italic, §6, p9
Ogee-curve stroke, §6, p10
Old English, §6, p26
One-stroke block, §6, p1
Ornamental brush stroke, §6, p20
Shippers' box marking, §6, p26
Square English, §6, p16
Lettered cards, Examples of pen-, §5, p28
Lettering, §1, p42
Eccentricities in, §5, p19
Elements of, §1, p18
Mechanical devices in window, §1, p71
Pen, §5, p1
pens, Development of, §5, p1
Position of hands in, §1, p42
Shades used in, §1, p23
Speed in, §1, p44
Letters, Attached, §7, p15
Black, §1, p49
Classification of, §1, p27
Colored, §1, p49
Condensing, §1, p34
Cut-in, §1, p27
Cut-out designs and, §3, p9
Elongating, §1, p35
Extended, §1, p56
Grotesque, §1, p30
Imitation of relief, §3, p19
Modifications of, §1, p52; §5, p28
Ornamental, §1, p27
Overlapped, §7, p16
Relief, §1, p57
Shaded, §5, p25
Spacing of, §1, p19
that may be modified, §1, p53
Treatment of, §1, p34
White, §1, p49
Light, Reflected, §2, p15
Lighting and shading, Letter-face, §1, p25
Line, Fine, §1, p18
scrolls, §2, p31
Lines, Arrangement of, §2, p3
Curved, §2, p29
Drawing curved, §2, p24
Lower-case Ogee-curve stroke alphabet, §6, p12
-case Square English alphabet, §6, p14

M

Manifolding, §1, p62
Manila pattern paper, §1, p18
Marking pens, Flat or, §5, p3
Materials used in pen lettering, §5, p1
used in show-card writing, §1, p1
Mechanical alphabets, Freehand and, §6, p1
devices in window lettering, §1, p71
Metal corner pieces, §3, p53
Metallics, §1, p50
Miscellaneous forms for designs, §3, p14
Mistakes in practical work, Remedying, §2, p28
Modern Italic alphabet, §6, p6
Italic letter, §6, p9
Modifications of letters, §1, p52; §5, p28
Mounted panels, §3, p19
Mounting, §1, p61
Framing and, §1, p71
of heavy cards, §1, p62

N

Neutral colors, §1, p6
Novelties, German imported, §3, p54
in show-card designs, §3, p30

O

Ogee-curve stroke alphabet, §6, p11
-curve stroke alphabet, Lower-case, §6, p12
-curve stroke letter, §6, p10
Oil colors, List of, §1, p12
Old English alphabet, §5, p12, §6, p24
English letter, §6, p26
One-stroke block alphabet, §6, p2
-stroke block letter, §6, p1
-stroke Roman alphabet, §6, p18
-stroke Roman letter, §6, p20
Opaque water-color work, §4, p31
Ornament, Plain, §2, p29
Relief, §2, p35
Relief-Rococo, §2, p41
Rococo, §2, p41
Ornamental brush-stroke alphabet, §6, p17
brush-stroke letter, §6, p20
forms, §1, p28
Ornamental letters, §1, p27
Ornamenting, Appropriate, §3, p30
Ornaments, Corner, §2, p32
Outfit, Directions for using, §1, p3
Outline, §1, p19
Outlining for water colors, §1, p48
Outside signs, §1, p68
Oval, §2, p3
Overlapped letters, §7, p16

P

Palm and palm branch as design, §3, p13
Panel, §2, p8
  cards, §3, p27
  ends, §2, p8
Paneled capitals, §1, p33
Panels, Mounted, §3, p19
  Part, §2, p9
  Relief-scroll, §2, p11
  Rococo, §2, p11
Paper and card stock, §5, p8
  Manila pattern, §1, p18
  ornaments, Embossed-, §3, p54
Parenthesis, §1, p76
Part panels, §2, p9
Pen alphabets, §5, p10
  Automatic shading, §1, p51
  Incline of, §5, p10
  -lettered cards, Examples of, §5, p28
  lettering, §4, p23; §5, p1
  lettering, Spacing, §5, p24
  Soennecken, §5, p1
Pens, Care of, §5, p6
  Development of lettering, §5, p1
  Filling the, §5, p8
  Flat or marking, §5, p3
  Shading, §5, p3
Period, §1, p73
Permanent designs, §3, p3
Pictorial show-cards, §3, p19
Pigments, §1, p6
Pine cone as design, §3, p12
Plain beveling, §1, p58
  script, §7, p11
Plate, Title: Air-Brush Script, §4, p25
  Title: Antique Egyptian and Lower Case, §4, p11
  Title: Brush-Stroke Letters, §4, p1
  Title: Condensed Egyptian, §4, p6
  Title: French Roman, §4, p14
  Title: Half Script, §4, p27
  Title: Heavy Egyptian, §4, p12
  Title: Opaque Water-Color Work, §4, p31
  Title: Pen Lettering, §4, p23
  Title: Roman, §4, p17
  Title: Script, §4, p29
  Title: Transparent Color Work, §4, p21
Position of hands when using pen, §5, p12
Practical designing, §2, p20
Price list of show-cards, §1, p76
  tickets, §3, p40
Primary colors, §1, p5
Printing, §1, p62
Pumps, Automatic electric, §7, p6
  Hand and foot, §7, p4
Punctuation, §1, p73

Q

Quotation marks, §1, p76

R

Rectangle, §2, p8
Red-sable brushes, §1, p15
Reflected light, §2, p15
Relief, Figures in, §3, p6
  letters, §1, p57
  letters, Imitation of, §3, p19
  ornament, §2, p35
  -Rococo ornament, §2, p41
  -scroll panels, §2, p11
  shade, §1, p24
Renaissance, French, §5, p19
  German, §5, p17
Ribbon borders, §3, p29
  Forms of, §2, p14
  Shading the, §2, p15
Riggers, §1, p15
Rococo ornament, §2, p41
  panels, §2, p11
Roman, §4, p17
  French, §4, p14
  letter, Antique, §6, p16
  letter, Eccentric, §6, p5
  letter, One-stroke, §6, p20
  (Light) letter, French, §6, p29
Rundschrift, §5, p1

S

Script, §4, p29
  Air-brush, §4, p25
  Half, §4, p27
  Plain, §7, p11
  Stub, §7, p13
Scrolls, Flat, §2, p37
  Line, §2, p31
Secondary colors, §1, p5
Semicolon, §1, p74
Semineutral colors, §1, p6
Shade, §1, p18
  Block, §1, p23
  Relief, §1, p24
Shaded letters, §5, p25
Shaders, Square, §1, p15
Shades used in lettering, §1, p23
Shading, §1, p22
  Beveled, §1, p26
  Letter-face lighting and, §1, p25
  on the left side, §1, p22
  pen, Automatic, §1, p51
  pens, §5, p3
  the ribbon, §2, p15
  with water colors, §1, p48
Shadow, Cast, §1, p23
Sheeting signs, §1, p68

Shield, §2, p6
Heraldic, §1, p34
Shippers' box marking alphabet, §6, p25
box marking letter, §6, p26
Show-card black, §1, p10
-card designs, Novelties in, §3, p30
-card transparencies, §1, p69
-cards, Examples of air-brush, §7, p17
-cards, Illumination of, §1, p47
-cards, Inscriptions for, §3, p47
-cards, Pictorial, §3, p19
-cards, Price list of, §1, p76
Signs, Card electric, §1, p70
Interior, §1, p66
Outside, §1, p68
Sheeting, §1, p68
Store and window, §1, p66
White enameled-cloth, §1, p68
Simple figures, §2, p2
inclined alphabet, §5, p17
Six-point star, §2, p5
Soennecken pen, §5, p1
Spacing, Correct and incorrect, §1, p20
Importance of, §1, p19
of letters, §1, p19
pen lettering, §5, p24
Spectrum colors, §1, p7
Speed in lettering, §1, p44
Spur, §1, p18
Square English alphabet, §6, p13
English alphabet, Lower-case, §6, p14
English letter, §6, p16
shaders, §1, p15
Star, Five-point, §2, p6
Six-point, §2, p5
Stenciling, Card, §1, p65
Stencils, Background, §1, p64
Cutting letter, §1, p63
Materials for, §1, p63
Use of, §1, p63
Store and window signs, §1, p66
banners, §1, p66
Straight-line arrangement of words, §2, p21
Striping, §1, p38
Broad, §1, p40
with the T square, §1, p40
Stroke, §1, p18
Stub script, §7, p13
Super extra brushes, §1, p15
Supplementary alphabets, §6, p1

T

Tail pieces, End-, or, §2, p34
Tanks, Carbon-dioxide, §7, p5
Telescoping, §1, p36
Tertiary colors, §1, p6
Trade-mark designs, §3, p1
Transparencies, Show-card, §1, p69
Window, §1, p69
Transparent color work, §4, p21

U

Underscore, §1, p76

W

Wash brushes, §1 p15
Water colors, §1, p11
colors, List of, §1, p12
colors, Outlining for, §1, p48
colors, Shading with, §1, p48
colors, Use of, §1, p47
White, §5, p7
and black, §1, p6
letters, §1, p49
Width, §1, p19
Window lettering, Mechanical devices in, §1, p71
signs, Store and, §1, p66
transparencies, §1, p69
Words, Emphatic, §2, p27

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